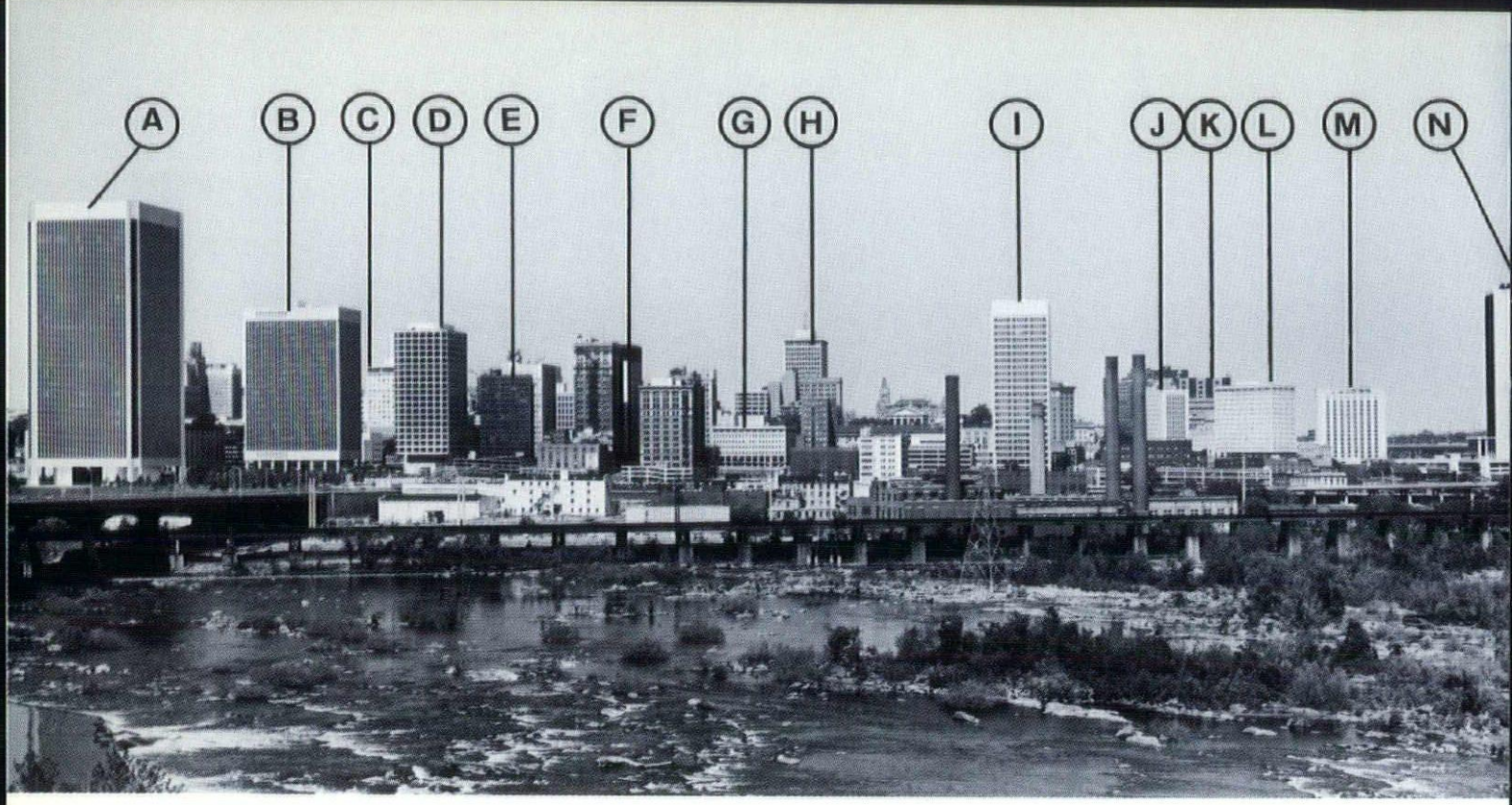
VIRGINIA RECORD

JOURNAL OF THE VIRGINIA SOCIETY OF THE AMERICAN INSTITUTE OF ARCHITECTS JUL./AUG./SEPT. 1987

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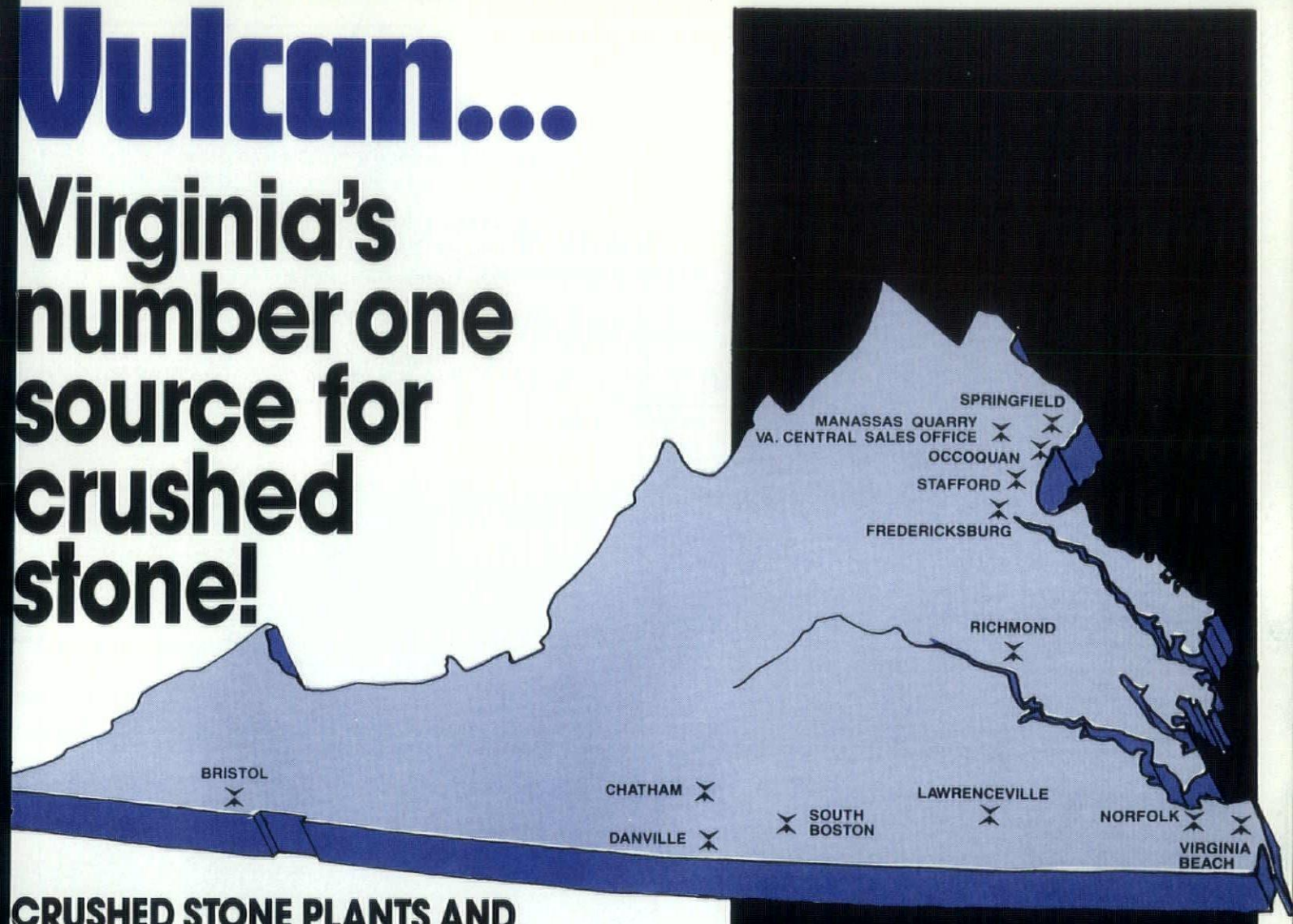
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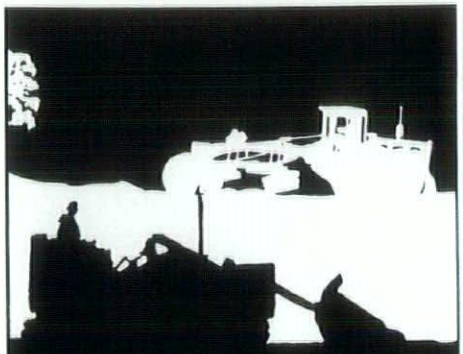
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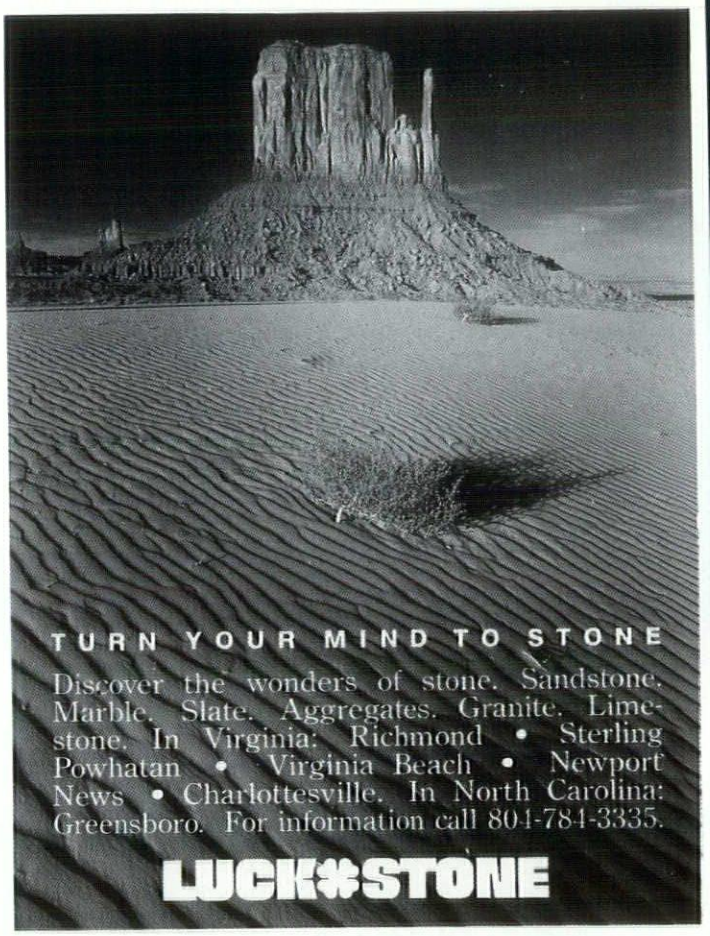
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A detail of the restoration of the Wells Theatre in Norfolk is depicted on the cover of this issue. The project is presented, starting on page 36, by Hanbury Evans Newill Vlattas. (Cover photo by Robert K. Ander Commercial Photography)





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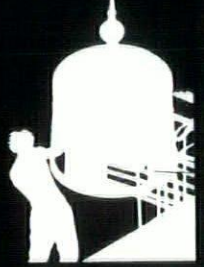
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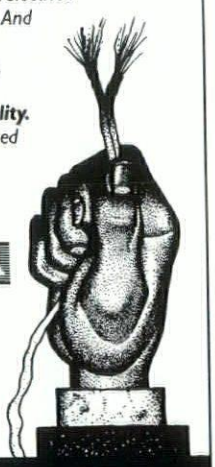
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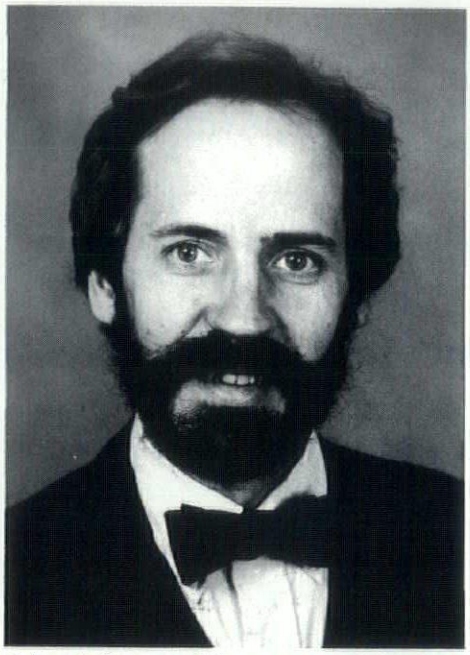


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PRESIDENT'S MESSAGE



Robert A. Boynton, AIA
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We are finding our "historic" buildings rapidly vanishing and our "non-historic" but recent structures quickly giving way to bottom-line economics. By "bottom-line" economics, I mean not only commercial development, but also governmental budget constraints wth regard to publicly owned buildings and sites, and even personal financial resources of families who have owned "rural" historic sites and now are economically unable to maintain the structures.

Over the years, small but influential groups have fought heroically to preserve our past, and our cities — especially — have prospered from the sometimes unheralded efforts of these groups. More recently, the federal government acknowledged the need to stimulate "inner-city" construction and, concurrently, the vitality of inner-city life, by introducing historic tax credits which have been tax-base generating and have given communities many jobs and exciting developments. Local governments have come to the aid of the federal government and development, by giving tax abatement incentives to help preserve our building heritage.

Architects have creatively assisted many, many building owners in designing ways to preserve structures but also preserve developments' final "bottom-line," by generating new space for leasing within and respectively around, our buildings' heritage. We can see examples of historic preservation and adaptive re-use in virtually every community throughout our Commonwealth.

We, collectively, cannot relax now and look at our accomplishments, but must look into the future for continuing and new challenges. Our more recent — and therefore "non-historic" — past has examples of throw-away architecture, non-economic generating structures, and non-competing developments which are quickly becoming eyesores in need of resuscitation. Albeit, perhaps not as exciting as renovating an historic building into a new and lively place to be, the need is still there to aesthetically revive outdated shopping centers, visually restimulate interest in 1950's office buildings, and creatively update the interiors of buildings which have become sterile through neglect. The challenge is eventually one of bottom-line economics; however, we must quickly respond to the ever increasing sea of overlooked buildings in our urbs and suburbs or they could become our next effort in "historic preservation" which will more than likely be implemented with bulldozers and then "more of the same."

I trust that the content of this issue of the *Virginia Record* will stimulate the interest and imaginations of those readers who will have the foresight and entrepreneurial incentive to look to the future and bolster our resources visually to accommodate economic challenges in the near and far futures.

Robert A. Boynton, AIA
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'Fabulous Flings, Gossamer Wings'

Newport, Rhode Island is a mecca for architects, for the town has both a genuine core of 18th century buildings, and a veritable outdoor museum of turn-of-the-century American Architecture. The so-called "Cottages" are the work of the then most famous American architects, turned loose with unlimited budgets and whimsical programs. There is a feeling that the people who commissioned these summer mansions were somehow self-appointed American royalty, and trying to live the role. Indeed, Consuelo Vanderbilt was raised in the "Marble House" in such royal style, and with such self image, that it wouldn't do for her to marry anything less than a duke — which she did, at least the first time.

There isn't much architectural design in the palace-type Newport cottages, actually. There is grandeur of scale, exuberance of materials, expansiveness in landscaped grounds, and a penchant for commissioning elegant room finishes in Europe. These were then brought across the Atlantic, together with all the craftsmen necessary to install the rooms inside the pre-constructed shell. The "Breakers" is a big stiff stone pile of Vanderbilt pretension in which 2000 European craftsmen labored to complete the place 24 months after the original house burned to the ground. The design process must have been fast-tracked and segmented, with a project architect/designer for each room, with a crew in Italy, managing the finishes. Richard Morris Hunt's office did it.

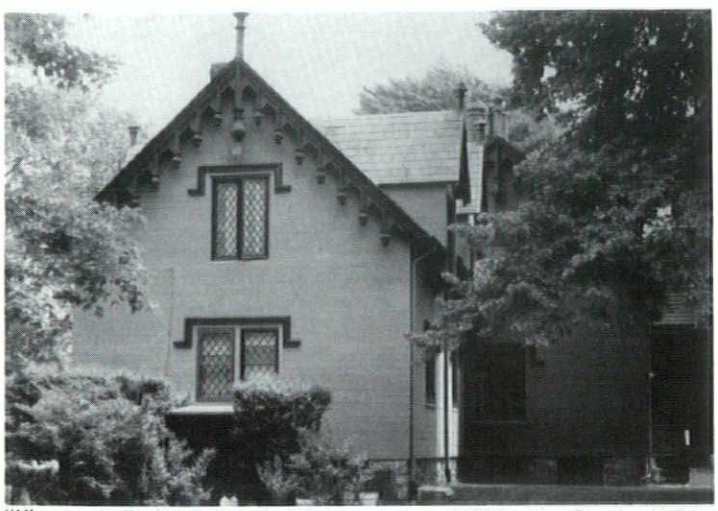
There's a childrens' playhouse on the grounds which, by contrast, is a delight. Too bad the Vanderbilts felt a need to imitate royalty in their "Cottage," for the real Colonial Dutch Van-Der-Bilt roots show through in the playhouse. How much better it would have been had the main house been as truthful culturally as the little child-scaled playhouse with its inventive detailing!

I thought beforehand that I would be impressed with examples of American Shingle Style, as espoused by Yale's guru, Vincent Scully. I have to say that Brattle Street has better-maintained examples. To re-do the roof of a wood-shingled mansion in asphalt shingles, as was done on the most prominent house along the Cliffwalk, is enough to sour my attitude.

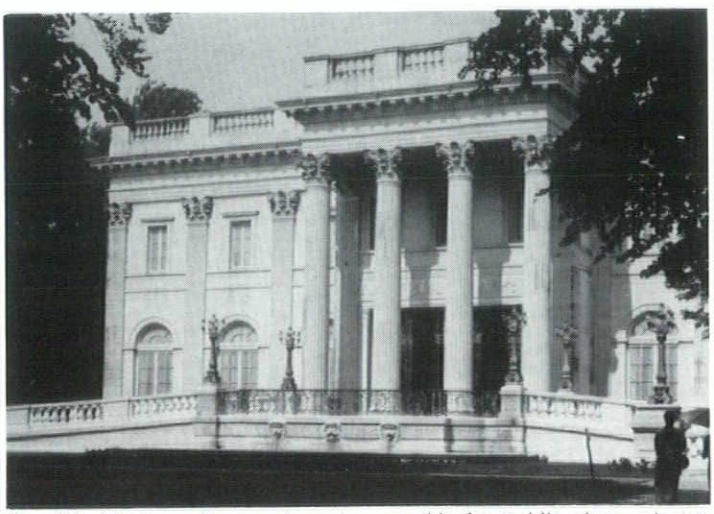
The group I was with at Newport chartered "Rosecliff" for a wonderful evening of banqueting and dancing, blacktie and ballgowns. The hours were magical, with a moon illuminating the sea and the wide expanse of open lawn in the foreground. Cole Porter's melodies filled the chinks in conversation. This was the place "The Great Gatsby" was filmed, and I assure the reader that it is the perfect setting for F. Scott Fitzgerald's tale. It is owned and operated by the Preservation Society of Newport County, which opens a half-dozen similar places to the public.

I was curious about the plan; this is no ordinary dwelling, to be sure! One enters into a grand foyer wing, 40'x60'; a double spiral stair to the right leads upstairs. Ahead is a 40'x40' day room. To the left is a 60'x120' ballroom, with a 30'x120' tent-covered terrace to one side, overlooking the water. Beyond the ballroom is a balancing wing containing food-service space and a bar/billiards room. Upstairs is a master suite and one guest room (one's guests were other summer Newporters, of course), and bedrooms for 30 servants, and a back stair.

Most interesting to me of the "Cottages" was an early one, close to town, called "Kingscote." It was designed by Richard Upjohn in a Gothic Revival vocabulary for a Savannah cotton planter. In 1839, some Georgians of means would take their families "up Nawth" by packet for the cool salt air



"Kingscote," a finely detailed Upjohn design of 1839 with a Stanford White addition. Very comfortable.



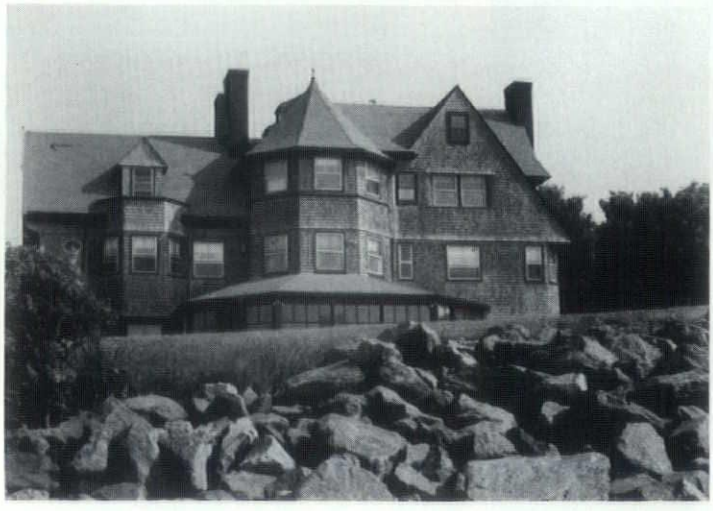
The "Marble House" name is apt — marble for public show, plaster backstage. Everything to impress.



Dutch Colonial playhouse on the "Breakers" grounds — best thing in Newport!

Newport affords (Kingscote is not on the water). Came and went the War Between the States, and George Noble Jones sold the place to William Henry King, a non-southerner who could afford a Newport cottage. Stanford White was then asked to enlarge the house, which he proceeded to do in a most unusual manner. He cut the place in half, moving one end of the Upjohn house some 40′ out. He then designed a connective addition in a complementary but much more razzmatazz interior style than that used by Upjohn. The exterior looks all of a piece. But the inside is two people!

Oddly enough, I found myself a week later, playing hooky from the AIA Convention, in the Newport of the South — Palm Beach. This place hasn't yet outlived its usefulness to the wealthy, and so there aren't any white elephants of Spanish Colonial design open to the public as yet. But I suspect the time will come when Bermuda or Caneel Bay supplants Palm Beach as the Resort of Choice. Will Addison Mizener get equal billing with Stanford White?



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by Marvin J. Cantor, AIA

Adaptive Re-Use Run Amok

Just when you think that we've learned a valuable lesson from the destruction of an irreplaceable historic structure (the crazed destruction of N.Y.C.'s Pennsylvania Station so that a mundane office and Madison Square Garden complex could be built), along comes the saga of Washington, D.C.'s Union Station.

A monumental, grandiose vaulted structure, with the handsome Columbus statuary group in front, Union Station for many decades served the nation's Capital as welcoming host to world travelers, giving them their first glimpse of another world landmark, the U.S. Capitol, and serving as a starting point for the impressive journey up Pennsylvania Avenue and the Mall.

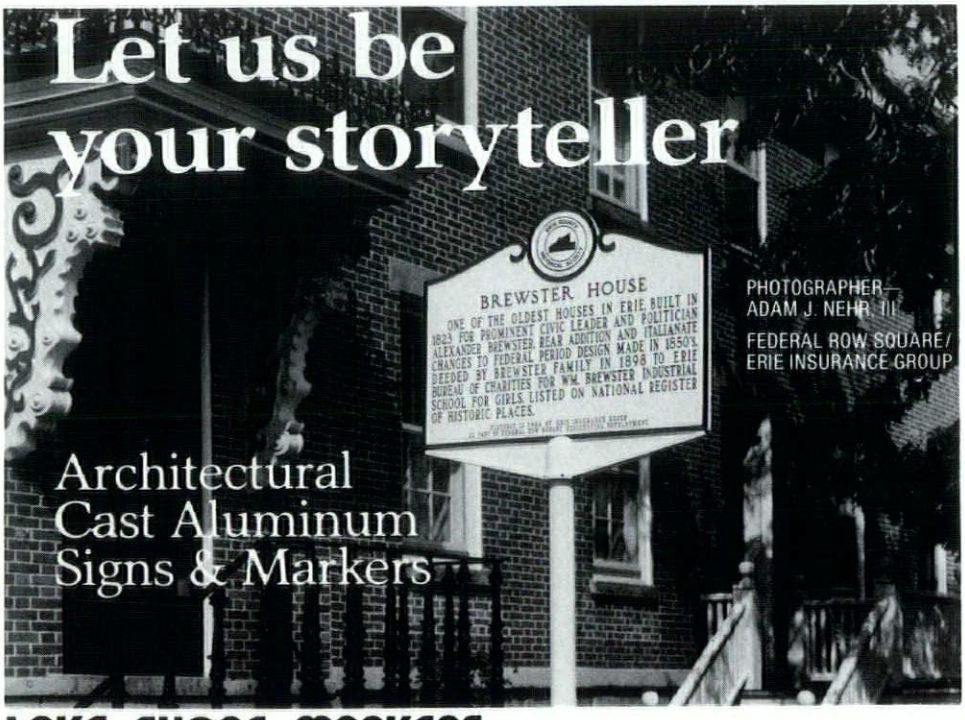
During the late '50s and early '60s, railroad travel started to decline as airline travel increased. With decreasing patronage, went decreasing maintenance, the developing of structural and cosmetic defects, and a general overall deterioration that such conditions encourage. A "creative" spark in some National Park Service bureaucrat's mind said, "Let's make this station into a typical multi-media visitor center," and with unchecked enthusiasm, an awesome budget was secured with which to turn the entire insides of the building topsy-turvy. A large area in the middle of the station was dug out and a two-story screen, on which a slide presentation of the city's attractions were shown, was erected. Since train use had decreased, train platforms and their operations would be relocated to the rear of the building and played down in favor of the "Visitor Center" concept.

Of course, with National Airport across the river, the Bus Terminals ten blocks West of the station, and vehicular entrances to the Capital via New York Avenue from the Northeast, the 14th Street Bridge from the South, Routes 50 and 66 from the West, all some generously far distances from the station, and the diminished rail traffic, who did the Center's creators think would be served by the Center?

They soon found out. Street people, the homeless who found the interior of this building more comfortable than outdoor steam gratings, pickpockets and petty thieves and even "not so petty" thieves were the center's main patronage. A pretty welcoming sight indeed for visitors to the Capital. Even train arrivals were steered away from the visitor screen show, as passengers often found themselves in taxis or picked up by friends and relatives before they even bacame aware that a nondescript visitor center could have been viewed before they left the station.

Soooo — work on the center soon bogged down, and a terrible fight developed between architects involved in the design (which eventually led to the AIA's ethics code being dismantled as well as a large financial penalty being levied against the AIA). During the squabbles, unfinished steel for the parking garage started to rust, the roof developed monumental leaks which led to inside plaster and other ornamental items deteriorating rapidly. And an unseemly amount of millions of taxpayer dollars went down the drain!

Now it has been recognized again that, just maybe, this building's best use is — as a railroad station! And so, the circle is now complete, as efforts have now been started to restore the physical condition of the building as well as bring back its original functional use. Like anything else, adaptive re-use must be coupled with — common sense!!



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Is It Preservation?

By H. Bryan Mitchell, Director, Division of Historic Landmarks
Department of Conservation and Historic Resources

Historic preservation is important. That the phrase now sounds so trite and overworked is perhaps the best measure of its truth. The evidence is all around us. As we praise yet another old school converted to housing, as we mourn the loss of a main street commercial building fallen victim to fire, or even as we enjoy the creative relief of designing something entirely new and not to be judged by the Secretary of the Interior's *Standards*, we must confess that recycling old buildings has begun to take its place in popular American culture. Microwave ovens, golden retrievers, imported cars, L. L. Bean, and recycled warehouses.

So why isn't the State Historic Preservation Officer smiling? Well, he is, actually, because the attention being lavished on old buildings is vastly better than the alternative. Those, including me, who wish that renovated buildings didn't look so new and cute, who prefer the patina and scars of age, who wish that old warehouses could continue to be old warehouses, must understand that buildings do outlive their original uses. We must understand that without reinvestment an outmoded building's charming patina becomes offending decay. We must understand that the vast majority of the historic fabric which clothes our landscape must continue to provide effective outlets for commerce and comfortable shelter for residents, if that fabric is to survive.

However, the signs are not all promising, and the SHPO is not all smiles. Amidst all this activity in old buildings one wonders whether we are seeing historic preservation or something else. If historic preservation simply means fixing up and using old buildings, no matter the outcome, then we are surrounded by it. If, on the other hand, historic preservation includes a respectful sensitivity to the buildings, both as pieces of engineering and architecture and as the tangible reminders of the continuum of our society, if historic preservation includes a measure of love as well as an eye on the bottom line, then perhaps we are surrounded by lots of recycling and not as much historic preservation.

Popular passion for the new, along with the economic arguments inherent in the tax code for many years gave historic structures virtually no chance for survival, if they happened to be in a desirable location. Some shifting of popular tastes has made "ye olde townes" objects of affection, and tax law changes have made recycling profitable. It has been left to the government bureaucrats (like it or not, that's what we are) to see that the recycling is at least respectful, if not loving. On one side of the table we have the creative architect anxious to create (that is, after all, what most architects are trained for) and the developer who simply has to add a wing or two and a story or two "to make the numbers work." On the other side of the table are the unrealistic government defenders who argue that, if the program does not fit the building, the program should bend more than the building does. The prize is a 20% rehabilitation tax credit, and everyone around the table will agree they want to see a project that merits the prize.

The result of this negotiated project may well be preservation, especially if we can count on the guardians at the state and federal offices to bring love to the equation. While no one would argue that enforcing the Secretary's *Standards* leads to exciting new architecture, it appears that the requirement for measuring projects by those criteria does establish a creative tension between reviewer and applicant that leads to improved projects. Not everyone agrees. There are some, even some architects, who feel the tax incentives have been a scourge, because the drive for profit in the guise of adaptive reuse has produced disrespectful, insensitive projects which have left our historic buildings mutilated and deformed.

The weight of professional opinion probably looks more kindly upon the tax incentives, but there are some troubling questions for anyone who wonders where we are headed in the stewardship of our built environment. The tax incentives have launched an unprecedented wave of rehabilitation projects worth billions of dollars nationwide, and the government bureaucracy has attempted to enforce standards of respect and sensitivity on those projects. However, just as we are still fond of arguing that the Prohibition experiment failed because the government cannot legislate morals, so we can argue that the government cannot legislate a preservation ethic. Is preservation becoming the norm, or does it remain an unnatural act in which we will indulge only so long as government rules make it an avenue for that most natural of acts, making money? Does respect for the principles of the Secretary's *Standards* extend at all beyond those cases in which they must be used? Should we be patting ourselves on the back because we have come to an enlightened social and aesthetic awareness, or because we have found a new way to make money, or both? What, then, is the fate of those non-profit-making monuments of our society: courthouses, churches, schools, great houses?

If there is to be a preservation ethic in this country, it will not come from a handful of government bureaucrats. Nor will it come as a by-product of profit. It will come only if architects understand and believe in it. The person who wishes an interpretation of existing law goes to the lawyer; the person who seeks diagnosis of a physical problem finds the doctor; the person needing to deal somehow with an existing building calls upon the architect. Fortunately, more and more people seem interested in keeping existing buildings around. If we are to have a preservation ethic rather than simply a cute, pop culture, recycling ethic, then the architect must become better acquainted with the technology of old buildings; must be more cognizant of what makes them important and appealing, and must know when to consult the specialist: lawyers do it, doctors do it — there is no reason for an architect not to do it.

The architect rightly is the high priest of the built environment. Just as the priest should have a deep understanding of the tenets of faith, not just a command of the rituals, so the architect must possess a higher understanding, love and respect for the system of values inherent in buildings, not just the skill to create new space.

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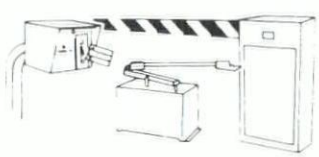
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ENERGY DESIGN *awards*

THE VIRGINIA SOCIETY OF THE AMERICAN INSTITUTE OF ARCHITECTS

INVITATION

The Virginia Society of the American Institute of Architects invites your participation in the First Annual Energy Design Awards Program. The intent of this awards program is to focus state-wide and national attention on energy conservation as essential design criteria.

ELIGIBILITY

All entries must be the work of licensed architects in private practice (i.e., not in the employ of Federal, State or local government) who are also members of one of the Society's component chapters. This first awards program will not be limited by a construction or completion date. For example, if a submitted project is 15 years old, then it would be eligible. Any entry which is not the sole design responsibility of the submitting architect must be properly credited. Entries may be credited to a firm, but must be submitted by a single firm member who is also a member of the society. The projects must be located within the State of Virginia.

AWARDS

There are no submittal classifications, number of awards to be given, or detailed criteria beyond those in this announcement. Apart from some very generalized notions of the Society's intent, the jurors are free to move in any direction and confer as many awards as they see fit. The architect and owner of each winning entry will each receive a certificate of the award.

The jurors will be Edward Mazria of Mazria and Associates, Doug Kelbaugh, Chairman of the School of Architecture at the University of Washington and Harrison Fraker, Dean of the College of Architecture at the University of Minnesota.

All projects will be reviewed from the standpoint of quality design and the integration of energy conservation criteria.

SUBMISSION FORMAT

All materials shall be submitted in a 9″ x 12″, 10 - 20 page, clear acetate sleeved binder furnished by the entrant. Each submittal shall contain the following in the order given below.

1. **A concise one page project information sheet stating project name, project address, date of completion, building type, owner's program, site description including any other significant physical parameters and a factual statement of design solution.**

2. **Drawings (which may be freehand) showing:**
   a. **As-built site plan**
   b. **As-built floor plans of all principal floors**
   c. **Building sections where informative**

3. Photographs showing all exterior elevations which may reasonably be seen by a viewer circumnavigating the project and interior or detail photographs where appropriate.

4. Submittal of visual (graphs, drawings or photographs) and/or statistical data substantiating why the project would be submitted for an energy design award. This information should be submitted with brevity and clarity. Accurate conclusions should be presented, the jury will not read statistical data to derive conclusions.

5. Color slides 2″ x 2″ approximating each of the photographs presented in No. 3 above, collected in a transparent plastic slide pocket sheet and inserted within the second to last clear acetate sleeve. A duplicate of one of the slides is requested for permanent Society use.

6. The last sleeve of the binder shall contain a plain opaque envelope taped within the sleeve and shall contain a sheet listing the following information:

   a. Name of Project
   b. Name, address, and phone number of entering architect and Society component chapter
   c. Names of project team responsible for the design and firm(s) name(s)
   d. Names identifying each discipline and addresses of all project consultants
   e. Name and address of general contractor or builder
   f. Name, address and phone number of owner, or if a corporation their representative.
   g. A signed statement from the entrant unequivocally cleared for publication by the Virginia Society AIA in the interest of public awareness of the Society's energy design awards program. Owner's restrictions, if any, must be noted.

RESTRICTIONS

The submittal of either working drawings, project renderings or perspective sketches or the name of a firm or individual designer appearing on any of the entry submissions material will cause the entire submittal to be withdrawn from consideration by the jury.

REGISTRATION AND DATES

Each entrant shall provide an advanced registration fee of $25.00 for each project entered, payable to the Virginia Society, AIA, forwarded with an entry form, and received at the Society offices in Richmond no later than 5:00 PM, Tuesday September 1, 1987. This fee, which provides partial support for the Society's energy design awards program, is not refundable. Entry forms shall be a simple letter to the Energy Design Awards Committee containing the fee check, name and address of the Society component member submitting the entry, signature of the entrant, date, project to be submitted and firm name.

All completed submissions must be received by 5:00 PM, SEPTEMBER 14, 1987

Entries received after that hour and date will not be eligible for consideration. Please forward all fees, entries and written inquiries to Energy Design Awards Committee, Virginia Society AIA, 15 South 5th Street, Richmond, VA, 23219.

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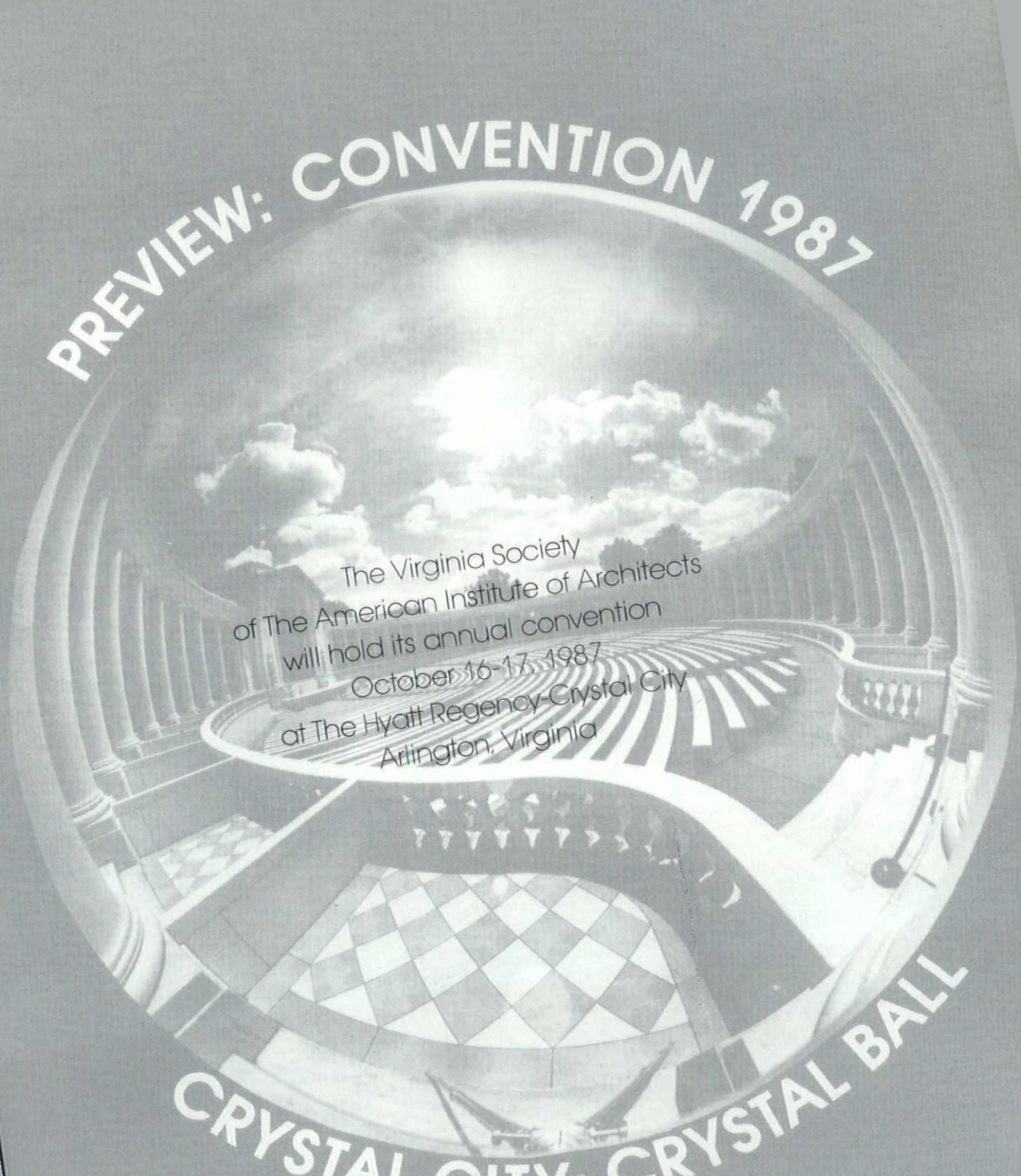
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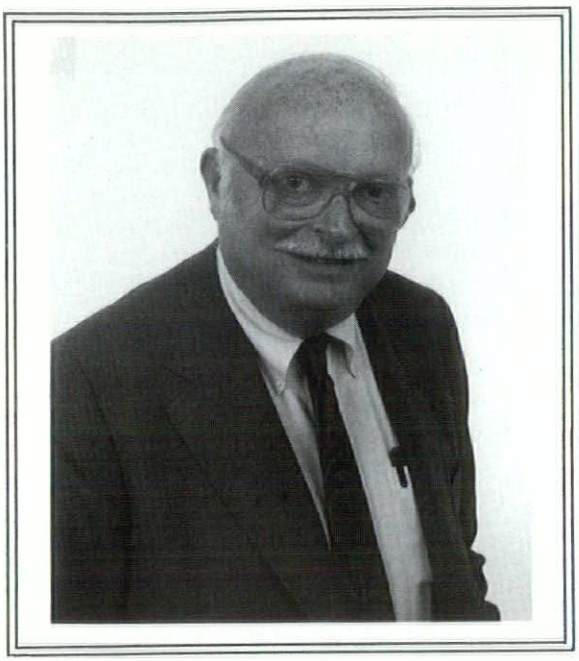
PREVIEW: CONVENTION 1987



The Virginia Society
of The American Institute of Architects
will hold its annual convention
October 16-17, 1987
at The Hyatt Regency-Crystal City
Arlington, Virginia

CRYSTAL CITY: CRYSTAL BALL

Photograph: Peter Costas © 1958
Courtesy: Walker, Ursitti & McGinniss Gallery



Charles W. Moore, FAIA, will make the Keynote Address on Friday.

CRYSTAL CITY: CRYSTAL BALL
IT'S NEVER TOO EARLY TO THINK CONVENTION

"Crystal City: Crystal Ball," the 1987 convention of the Virginia Society is quickly taking shape for October 16-17 in Arlington's Crystal City — just minutes from Old Town Alexandria, Washington's National Airport, the nation's capital, and a host of other important cultural and architectural attractions.

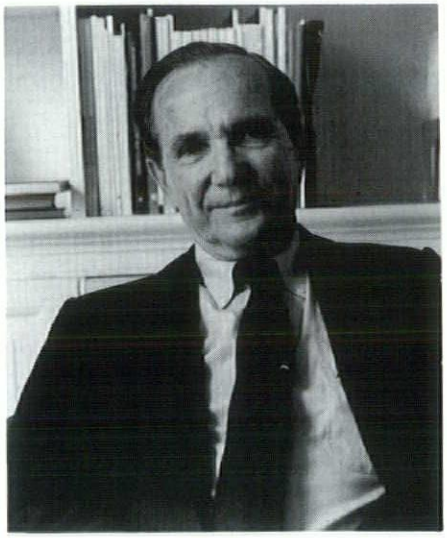
The Northern Virginia Chapter's host committee, under the direction of Joanne Goldfarb, AIA, is planning a series of events to give everyone a chance to enjoy the historic area of Alexandria, the contemporary quality of Crystal City, represented well by the Hyatt Regency as our meeting hotel, and by special plans for spouses.

As usual for the VSAIA convention, many prominent authorities in the fields of architecture and business will be on hand this year to speak or to lead seminars and workshops. Charles W. Moore, FAIA, the eminent architect, author, and teacher, will lead off the list of distinguished speakers and seminar leaders on Friday afternoon with a keynote address entitled "Architecture as a Performing Art." Dr. Moore is the O'Neil Ford Centennial Professor of Architecture at the University of Texas at Austin where he teaches an honors studio. He continues to teach at UCLA and has served as chairman of the departments of architecture at Yale and the University of California, Berkeley. He is the author of *The Place of Houses, Dimensions, Body Memory and Architecture,* and the forthcoming *The Poetics of Gardens.*

The Exhibit Hall in the Hyatt Regency will open for viewing at noon on Friday and will remain open until 5:30 p.m. Other activities on Friday will include presentation of the newly created Energy Design Awards and a favorite convention festivity, the President's Reception which will take place at Old Town Alexandria's Torpedo Factory Art Center, an early and successful adaption of an industrial complex to art and craft studios and galleries.

The Exhibit Hall, which will open Saturday at 8:30 a.m., will be the site of several convention activities including the awarding of a multitude of door prizes to lucky convention registrants throughout the day. The first official business of the day will be the Annual Meeting and the election of 1988 officers.

A number of seminars scheduled throughout the day on Saturday will focus on design issues as well as matters of timely professional concern. Wolf Von Eckardt, Hon. AIA, the noted architectural critic, has chosen to examine the phenomenon of the convention locale itself in his address, "Crystal City: Good or Bad?" Mr. Von Eckardt's architectural and design criticism has been a regular feature in *Time Magazine* and *The Washington Post,* and he has written for *Architectural Digest* and *Architecture* and many other periodicals. His books include *Living the Good Life: Creating Human Community Through the Arts, Back to the Drawing Board: Planning Livable Cities,* and *A Place to Live: The Crisis of the Cities.*



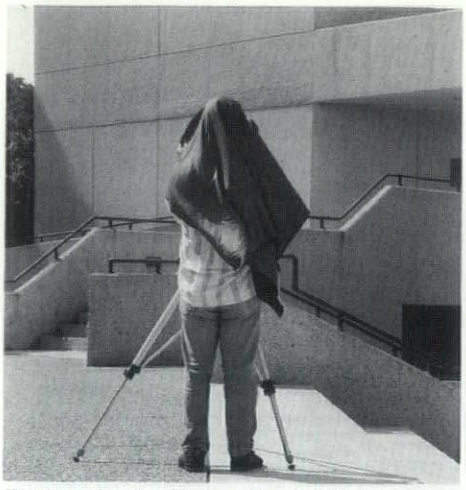
Architectural critic Wolfe Von Eckardt, Hon. AIA, will examine Crystal City in a Saturday address.

Another distinguished architect, teacher, and author, Roger Lewis, FAIA, currently Professor of Architecture at the University of Maryland, will examine a post-McLuhan possibility, "Media—Still the Message?" Mr. Lewis' recent book, *Shaping the City,* a collection of his columns which appeared in *The Washington Post,* was published this year by the AIA Press.

Professional skills and concerns will be the focus of a number of seminars. Linda Singer and Gary Lee Cox will deal with mediation and arbitration; Harlan Hambright will explore photography as a tool for the design profession.



Linda Singer, mediation attorney, is among several authorities who will lead seminars on professional concerns.



Seminar leader Harlan Hambright is shown "exploring photography" for the design profession.



The Place of Media will be explored by author Roger K. Lewis.

Frank H. Smith, III, AIA, a program management and marketing consultant, will address the methods of winning presentations. James Duda, a VSAIA member and a former Director of the Northern Virginia Chapter and Director of CADD Services for HTB, Inc., in Washington will lead two seminars on computer-aided design and its place in the A/E office. In one seminar directed to users and potential users, Mr. Duda will focus on integrating CADD into the A/E office from a management perspective. Another workshop for more experienced users will look at methods for establishing standards for computer-aided design and production. Other seminars of professional interest will be led by AIA Deputy General Counsel Ava Abramowitz on risk management, management consultant Boyce Appel on human resource management, and Raj Bar Kumar on architectural education.

A number of unusual, optional tours and activities in the Washington area will be available to spouses and guests who wish to explore beyond the usual "tourist attractions."

The Convention will have its fitting conclusion in a festive, black-tie evening which will begin with a champagne reception. The Noland Night Dinner will feature the annual Virginia Society awards. The awards this year will include the Noland Award, the Architectural Medal for Virginia Service, member *cum specialis*, the David Fitz-Gibbon Firm Award, and others. The evening will conclude with a casino party, "Betting on Your Future," hosted by the Northern Virginia Chapter.

The annual convention is an integral part of VSAIA membership. It provides an important opportunity to meet and visit with friends and former colleagues, to learn more about matters of professional and business concern, and to see important new products. The convention is the only event of the Society at which all members of VSAIA have the opportunity to meet together. Plan now to join your fellow VSAIA members in taking a look at where architecture and architectural practice are heading in the next few years.

1987 CONVENTION SCHEDULE

Note: This is a preliminary schedule and is subject to change.

FRIDAY OCTOBER 16, 1987	
10:00 a.m. to Noon	Board of Directors' Meeting
Noon to 5:30 p.m.	Exhibit Hall open
Noon to 6:00 p.m.	Convention Registration — Lobby, Exhibit Hall
2:30 to 3:30 p.m.	Keynote Address: "Architecture as a Performing Art" Charles W. Moore, FAIA
3:45 p.m.	Energy Design Awards
4:30 to 5:30 p.m.	Refreshments, Exhibit Hall
6:30 to 8:00 p.m.	The President's Reception Torpedo Factory Art Center, Old Town Alexandria (Double-decker shuttle service provided)
SATURDAY, OCTOBER 17, 1987	
8:30 to 6:00 p.m.	Exhibit Hall open
8:30 a.m. to 4:00 p.m.	Convention Registration — Lobby, Exhibit Hall
8:30 to 9:00 a.m.	Continental Breakfast — Exhibit Hall
8:45 to 10:15 a.m.	Virginia Society and Virginia Foundation for Architecture Meetings
10:30 to 11:15 a.m.	Seminars "Integrating CADD into the A/E Office: A Management Perspective James Duda, AIA "Media - Still the Message?" Roger K. Lewis, FAIA "Risk Management" Ava Abramowitz
11:15 to 11:45 a.m.	Coffee Break, Exhibit Hall
11:45 to 12:30 p.m.	Address: "Crystal City: Good or Bad?" Wolf Von Eckardt, Hon. AIA
12:30 to 1:30 p.m.	Lunch with the Exhibitors
1:45 to 2:30 p.m.	Seminars "Mediation/Arbitration" Linda Singer and Gary Lee Cox "Photography as a Tool for the Design Profession" F. Harlan Hambright "Human Resource Management" Boyce Appel
2:45 to 3:30 p.m.	Seminars "Establishing Standards for Computer-Aided Design and Production" James Duda, AIA "Architectural Education" Raj Bar Kumar "Winning Presentations" Frank H. Smith, III, AIA
3:30 to 4:00 p.m.	Refreshments, Exhibit Hall
6:00 p.m.	Exhibit Hall closes
7:00 to 8:00 p.m.	Champagne Reception
8:00 to 9:45 p.m.	Noland Night Dinner
9:45 to 12 midnight	"Betting on Your Future": Casino Night Host Chapter Party

VIRGINIA SOCIETY AIA NEWS

'America by Design' Premieres on National Public Television, September 28

"We are all designers of America. We are the ones who fill buildings, roads, and the land with life, and so give an identity to the unique experiment that is America. It is how we use what is designed and built, in the demands we make and the changes we bring about on the face of the land, that determines how we fare as a people and a nation." This lively and provocative perspective comes from noted architectural historian and author, Spiro Kostof, host of *America By Design*. "How did we mark the land with farms and cities and highways," Kostof asks, "and what do these patterns say about us —who we are, where we have come from, and where we are going?"

America By Design, a five-part public television series that airs successive Mondays at 8 P.M. EDT,* beginning September 28, 1987, tells the story of the people and events that gave shape to America — our houses, workplaces, streets, public places and monuments, and the land itself.

The series portrays America as one design, made out of whole cloth, continuous over time and geography. Says Spiro Kostof, "In design, the final measure of success rests not in shapes, but in the rituals our designs play host to — which means us."

Three years in the making, *America By Design* was filmed throughout the entire American continent. Producer-director Werner Schumann and his crews crisscrossed the country from the mills of Saco, ME, to Albuquerque's Old Town plaza, from Yosemite National Park to Savannah, GA, in their search for the extraordinary and the important ordinary. They filmed in 30 states, in countless cities and towns; they filmed on an Illinois farm, in an Ohio strip mine, in a California ghost town, in New York and Chicago's gleaming office buildings and in Detroit's factories. To capture the epic American landscape on film, Schumann put his camera on automobiles, streetcars, trains, riverboats, helicopters, and airplanes.

"When the series is over," says Schumann, "we hope our viewers will perceive their surroundings and their role in shaping America with new eyes."

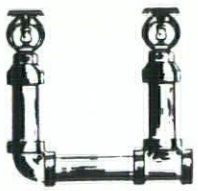
America By Design will also be available to schools, colleges, libraries, and institutional audiences. The complete series or individual episodes may be purchased on 3/4" and 1/2" videocassettes. Kostof's companion book is being published by Oxford University Press concurrently with the TV series' debut. A viewer's guide will be available through the local PBS station or local AIA chapter or by contacting AIA headquarters in Washington, DC.

America By Design is made possible by grants from the National Endowment for the Arts; Haworth, Inc., a leading manufacturer of office furniture; The American Institute of Architects; the Andrew W. Mellon Foundation; the Corporation for Public Broadcasting; and the Public Broadcasting Service. Local viewing is made possible in part by grants from the Virginia Society, AIA, its local Virginia Chapters, and the Virginia Foundation for Architecture.

America By Design is produced and directed by Werner Schumann. The series is a co-production of Guggenheim Productions, Inc. and WTTW/ Chicago.

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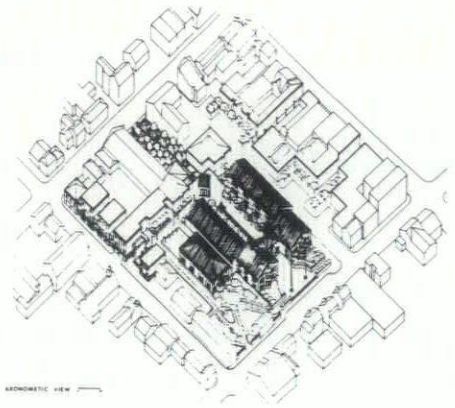
AWARDS AND RECOGNITION

National Competition Third Place Award

David J. Kacar of CIRCA in association with KEYSTONE ARCHITECTS PC placed third in a national competition sponsored by a grant from the National Endowment for the Arts.

The town of Leesburg, Virginia held the competition for the design of a new city hall and parking structure in a historic downtown setting. Over 190 entries were submitted from 35 states and 4 foreign countries.

David Kacar, principal in charge and Luther Weber, associate were present at the awards ceremony held in Leesburg on June 24, 1987.



First, second, and third place awards and five honorable mentions were given. CIRCA and KEYSTONE ARCHITECTS PC are based in Alexandria.

INFORMATION AND SERVICES

1987 Non-Residential Wood Design Award Program is Announced

The American Wood Council invites entries in the 1987 Non-Residential Wood Design Award Program, the sixth national program honoring excellence in wood buildings.

The program will recognize outstanding design of commercial, institutional and industrial buildings. Both new and remodeled non-residential projects are eligible. Architects, structural engineers and building owners will receive awards.

Judges for the award program are William Tillman Cannady, FAIA, Cannady, Jackson and Ryan Architects, Houston, Tex.; Douglas Stewart Kelbaugh, AIA, Chairman of the Department of Architecture, University of Washington, Seattle; Diane Legge-Lohan, AIA, Skidmore, Owings & Merrill, Chicago, Ill.; and Mark Simon, AIA, Centerbrook Architects, Essex, Conn.

To qualify, projects must incorporate structural as well as finish applications of wood and have a dominant wood appearance. Eligible buildings must have been completed since January 1984.

The deadline for submissions is October 1, 1987. There is no entry fee.

Information and entry forms may be obtained from the American Wood Council, 1250 Connecticut Avenue, N.W., Washington, D.C. 20036; (202) 833-1595. The Council is a national alliance of wood industry and trade organizations founded in 1968 to provide communication and information services.

'Sale-Merger-Acquisition Circular' for 1987

The 1987 edition of the "Sale-Merger-Acquisition Circular" of engineering, architectural, interior design, landscape architecture, surveying and planning firms wishing to sell, merge, or make an acquisition has been published by The Coxe Group, Inc., and is available for purchase.

Firms are for sale in 19 states, and all 50 states are possible locations for acquisitions. Continuing the trend from last year, Sun-Belt states and New England are the most popular areas for desired acquisitions.

The most popular disciplines practiced by firms seeking to be acquired are architecture, civil, structural, mechanical and electrical engineering. However, a total of 17 disciplines are available in the firms listed for sale.

The circular may be obtained by sending $30.00 to Brian J. Lewis, Editor, The Coxe Group, Two Mellon Bank Center, Philadelphia, PA 19102.

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Design Presentation Publication Announced

Van Nostrand Reinhold has announced the publication of Michael Iver Wahl's "Design Presentations For Architects."

"Design Presentations For Architects" covers everything you need to know to get your client to say "yes" to your design. It guides you through the presentation process, from the initial information gathering meetings when a client chooses to hire you, to the preparation of convincing presentation drawings and exhibits, and finally through the actual presentation meeting.

Included in this volume are discussions of: Client response, or why a client reacts positively or negatively to you and your work and how to recognize acceptance or rejection; Drawing skills, or how to use a variety of quick and easy drawing techniques to sketch out your ideas; Languages and phases of a design project, or what type of drawings are appropriate at different phases of a design project. The composition of your renderings, to get a positive response from your client, is also discussed.

Dozens of drawings in color and black-and-white illustrate the many procedures described. A special section at the close of the book contains samples of effective presentation drawings prepared using a variety of techniques and media.

Michael Iver Wahl is an associate professor at the University of Oklahoma, College of Architecture. A licensed architect and landscape architect and a member of the American Institute of Architects, he has studied at the University of Colorado, the University of Edinburgh, and Kansas State University and has lectured around the world.

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New Service for Architects, Engineers and Building Officials

Mary Lou Copley and Judy Grigg have announced the opening of The Plan Room, Inc., located at 308 Turner Road, Suite D, Cloverleaf Office Park, Richmond, VA 23235. The new plan room facilities are now in full operation.

Judy Grigg, formerly with The Builders' Exchange of Richmond, Va., Inc., brings plan room management experience to this new operation. Mary Lou Copley, previously with Construction 2000, Inc., has much experience in managing a general contractor's office, along with expertise in payroll service. Together they have more than 35 years experience serving the construction industry, in the residential and commercial/industrial fields.

The Plan Room, Inc. provides full service, including plan room facilities, news reporting service, low bid and contract award information duplicating capabilities for blueprints and specifications, and a computerized payroll service.

Sources will include projects from the private and government sectors. A computerized listing of projects which will be indexed in bid-date order will be featured in THE PLAN ROOM REPORT, which will be mailed weekly.

For our mutual benefit we solicit your cooperation in filing your plans and specifications in our plan room, free of charge, for the use of contractors, sub-contactors, material suppliers and manufacturers' representatives. The Plan Room, Inc. will offer you and your clients a wider range of exposure to the construction market, reliable, efficient, responsible and timely service and informational reporting, resulting in more competitive bidding for your projects.

It is the intent of The Plan Room, Inc. to promote an atmosphere of cooperation, communication and understanding for the mutual benefit of its members, architects, professional engineers, and contracting authorities, resulting in a more satisfactory relationship and better understanding throughout the industry.

We will personally pick up and return plans in the Richmond Metropolitan area. Outside the Richmond area plans will be returned to you by UPS.

The Plan Room, Inc., professional staff is available to assist you Monday through Friday from 8:30 AM to 5:00 PM. Should you desire additional information, please feel free to visit or call 804/674-0118. We look forward to working with you.

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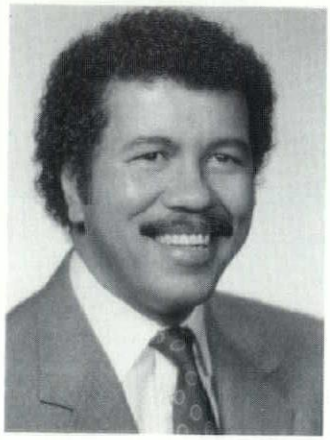
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William R. Lawson, AIA

HTB, Inc. Appoints Executive Director

William R. Lawson, AIA, has been named Vice President and Director of the Washington, D.C. office of HTB, Inc. The key executive appointment was announced by Rex M. Ball, FAIA, AICP, Chairman and Chief Executive Officer of the international architectural-engineering-planning firm.

Prior to his HTB appointment, Lawson served as Assistant to the Commissioner, Public Building Service of the General Services Administration (GSA) where he was responsible for the broad program management and executive direction of the nationwide Capital Development Program. This two billion dollar program included acquisition of new federal space through leasing, building purchases, and design and construction, as well as capital improvements to existing space.

Mr. Lawson has steadily risen through the ranks at GSA, since 1966 when he started as a design architect, to the level of Chief Architect of GSA, and one of the highest ranking architects in the Executive Branch of Government. His most notable achievements are several nationally recognized design projects in Federal Buildings around the country, including renovation projects for the Kennedy and Johnson families at the White House. He was Chairman of the Design Jury for the restoration of the historic Old Post Office in Washington and Project Manager for the entire Van Ness Campus of the University of the District of Columbia, a landmark institution in Washington. He also served at GSA as spokesman to the Congress, and other organizations on asbestos abatement, capital development, project and construction management, as well as representing the U.S. in signing a bilateral agreement with the Soviet Union as Co-Chairman of a US/USSR Exchange Committee on Building Technology.

His unique understanding of project development and management, particularly in the area of renovation and restoration, will complement HTB's strong national reputation in that area. As Director, Lawson will oversee and provide leadership for the firm's east coast office. A native Washingtonian, and a graduate of Howard University, Lawson obtained a Bachelors degree in Architecture in 1966. Additionally, he is a licensed architect registered in the District of Columbia, a member of the American Institute of Architects, and the recipient of several professional awards during his career including the 1982 GSA Award for Exemplary Leadership and the Architect of the Year award in 1972 awarded by the D.C. Council of Engineering and Architectural Societies.

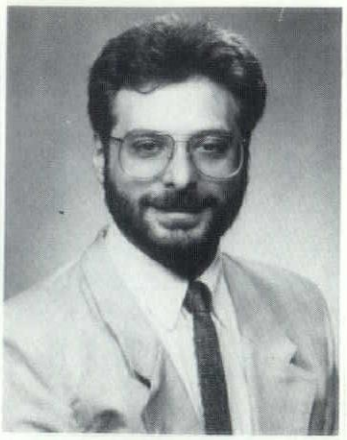


Bill Haynie

Keeney & Co. Names Intern

Bill Haynie, of Fleeton Point, Virginia, has joined the Charlottesville-based firm of Keeney and Company, Architects as an intern architect. Haynie is a 1986 graduate of the University of Virginia School of Architecture, where he also majored in English Literature.

Currently, Haynie is an adult advisor with the Boy Scouts of America and serves on the Monticello District Exploring and Scouting Service Team. He also serves as state membership chairman for Alpha Phi Omega National Coed Service Fraternity.



Joseph J. Celentano, AIA

Celentano Joins VMDO Architects

VMDO Architects, the Charlottesville headquartered architectural, interior design, and planning firm, is proud to announce that Joseph J. Celentano, AIA has joined the design staff.

Mr. Celentano holds a Bachelor of Architecture degree from Rensselaer Polytechnic Institute in Troy, New York and is a recipient of the New York Society of Architects' Matthew W. Del Guadio Memorial Award. He was previously employed by Douglas Korves, Architects of New York, New York.

Mr. Celentano's experience includes construction management, design, and project management of several commercial and residential projects.

Design Collaborative Adds to Staff

Robert T. Jackson, AIA, recently joined The Design Collaborative, a Virginia Beach Architectural Firm as Project Architect. Jackson previously held the position of Staff Architect with Henderson Associates Architects, Norfolk. He received a Bachelors in Environmental Design in Architecture from North Carolina State University, Raleigh, North Carolina, May 1979.

Also joining the firm as bookkeeper is Mildred E. Nordblom. Mrs. Nordblom previously was employed with McGladrey, Hendrickson & Pullen, Certified Public Accounts.

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Ms. Laursen



T.C. Clayton

Personnel Changes At Odell Associates

Odell Associates Incorporated is pleased to announce the recent election of Thomas C. Clayton, AIA, to the position of Principal Associate. He received his Bachelor of Architecture from Virginia Polytechnic Institute in 1976 and joined Odell in 1978. Among Tom's projects are: Boulders Office Park; VCU General Purpose Academic Building; and Roanoke Regional Airport.

MS. LAURSEN JOINS FIRM

The firm has also announced that Gracia L. Laursen has joined the Odell team to assist with business development in Virginia. She was previously a business developer for McDevitt & Street Company for their Tidewater Branch Office.

Odell Associates is a multi-disciplined firm offering architectural, engineering, planning and interior design services with offices located in Richmond, Charlotte, Greenville, and Tampa. One of Virginia's leading firms, Odell is in the top 20 firms in the nation.

Pierce Architecture Continues Growth

Pierce Architecture, a firm offering architectural design, space planning and interior design services, continues to grow with the addition of Valerie W. Ellenberger and Deborah V. Woodcock to its staff, principal J. almont Pierce announced.

Ms. Ellenberger brings six years of commercial and residential interior design and space planning experience to the company. A magna cum laude graduate of West Virginia University with a B.S. in interior design, Ms. Ellenberger will direct all space planning and interior design for the firm. She joins the company after two and a half years with the Alexandria office of a prestigious architectural firm.

Ms. Woodcock comes to Pierce Architecture as marketing director after five years as an editor with "Builder" magazine, the official publication of the National Association of Home Builders. She will be responsible for shaping the firm's marketing strategy and managing its public relations efforts. Ms. Woodcock holds an A.B. from Mount Holyoke College.

Recent Pierce Architecture projects include the major expansion of the Iwo Jima Quality Inn Hotel in Arlington, renovation of the Presidential Gardens (now Presidential Greens) Apartments in Alexandria, interior design for the Children's Hospice International headquarters, also located in Alexandria, and interior design for a retail scuba shop in Manassas.

The firm is based in Bailey's Crossroads, Virginia.

Lewis L. Faulkner, Jr., AIA Joins HWA Washington Staff

Lewis L. Faulkner, Jr. has joined the Washington office staff of Harry Weese & Associates in the position of Senior Architect. His responsibilities will include project management, quality control and coordination of design production and in-house personnel and consultants.

Mr. Faulkner has 25 years of experience with many building types — offices, banks, parking structures, large and small commercial/retail, restaurants, residential (multi- and single-family), industrial, etc. Before coming to HWA he was the Resident Architect for the renovation and addition to Tysons Corner Center Shopping Mall in McLean. Prior to that Mr. Faulkner was engaged in the practice of architecture in Dallas, Texas.

Mr. Faulkner is a registered architect in four states including Virginia. He is a member of the American Institute of Architects, the Construction Specifications Institute and the National Trust for Historic Preservation. He graduated from Texas A&M University with a Bachelor's degree in Architecture in 1960. After graduation he served in the U.S. Army as a Lieutenant in Korea.

HWA was founded in 1947 by Harry Weese who is the chairman of the board and chief of design. The firm has won more than 60 awards for its planning and architectural design efforts, including many for the WMATA-Metro system. In 1978 it received the prestigious "Firm of the Year Award" from the American Institute of Architects.

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Mrs. Keenan Advances in Reston Firm

Lammers+Gershon Associates, Inc., Reston, Virginia, an independent firm of planning and development consultants for the healthcare industry, is pleased to announce that Linda Keenan, AIA, has advanced from Associate status to that of Principal within the firm.

Mrs. Keenan received her Bachelor of Architecture from the University of Wisconsin-Milwaukee. With Lammers+Gershon, Mrs. Keenan has been involved with functional and space programming, master planning and design for a number of hospitals, as well as several new and renovated mental health facilities.



Linda Keenan, AIA

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Mr. Belloso



Mr. Brady



Ms Camana



Ms Price

Warner & Barnes Associates' Staff Changes

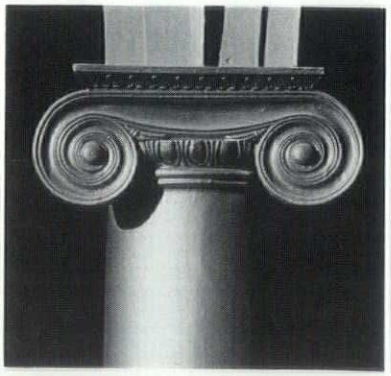
Harold O. Warner and Michael D. Barnes, principals in the architectural firm of Warner & Barnes, Associates, P.C., of Virginia Beach and Suffolk are pleased to announce the addition of Rodrigo M. Belloso, Mark Brady, and Angelita Camana to their architectural staff. They are also pleased to announce the promotion of Shawn W. Price to administrative assistant.

• Rodrigo M. Belloso, who was self-employed in Roanoke, before joining the firm of Warner & Barnes, has been promoted to Associate Member of the firm. Mr. Belloso's past architectural experience in Tidewater includes employment with Andrew Fink & Associates and Talbot & Associates. He is a registered architect, a member of the American Institute of Architects, and he currently holds a NCARB certificate.

• Mark A. Brady, who resides in Virginia Beach, graduated from Oklahoma State University Technical School with an extensive background in production drawings. He was previously employed as a draftsman/designer for the Public Service Company of Oklahoma. He is currently responsible for the operation of the firm's computerized Auto-Cadd drafting department.

• Angelita C. Camana, before joining the firm, completed her ACS studies at the Philippine Christian College in 1968. Angelita also studied interior design at the Philippine Institute of Design, Makati, Philippines. Previously, she was employed by Tanigochi-Roth Associates, AIA in Agana, Guam where she specialized in commercial, residential and institutional type projects.

• Shawn W. Price joined the firm of Warner & Barnes in 1985 after moving to Virginia Beach from San Diego, California, where she was employed in the real estate department of E. F. Hutton Life Insurance Company. Shawn has been promoted from general secretary to administrative assistant.



Architectural Photography

F. Harlan Hambright & Associates, Inc.

Projects

Interiors

Models

Computer Graphics

Model Montage

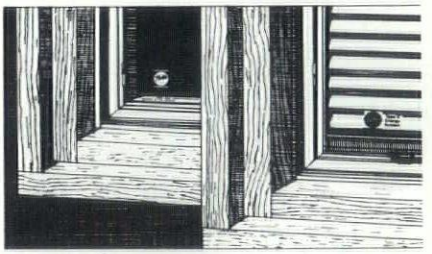
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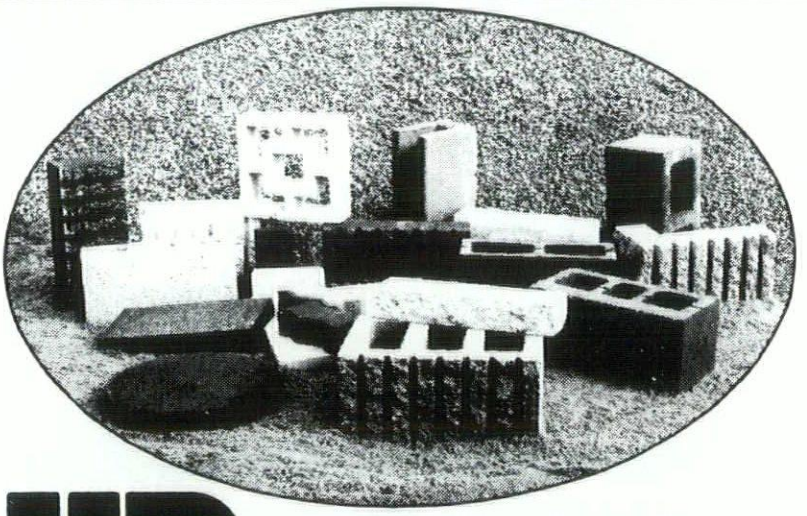
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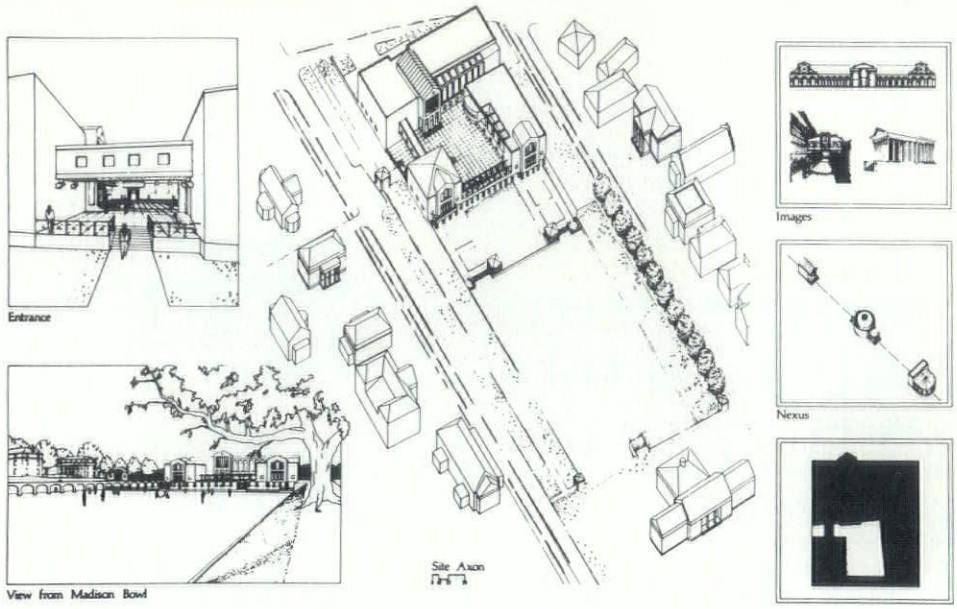
SCHOOLS OF ARCHITECTURE

UVa

November Conference Information

On November 6 and 7, 1987, The University of Virginia School of Architecture will present a conference entitled "How We Build: The Relationships That Shape Our Environment." The conference will explore how builders, developers, designers and government planning officials interact, how that affects what gets built, and how the relationship could be improved to get a better built environment.

For further information contact the School of Architecture at (804) 924-3715, or write John Hatch; University of Virginia School of Architecture, Campbell Hall; Charlottesville, VA 22901.



A section of Richard Yeager's award-winning design.

1987 Graduate Wins First Place Award

A 1987 graduate of the University of Virginia's School of Architecture has won first place and a $3,000 award in an energy-efficient design competition sponsored by the Association of Collegiate Schools of Architecture.

Richard Alan Yeager II of South Moorestown, NJ was one of two first place award-winners selected by the jury for an energy-efficient design project in the competition on the theme, "A School of Architecture on a University Campus." The other first place winner was Yvan-Pier Cazabon of Carleton University.

They were the only winners chosen from among entries from 50 schools in the association's 1987 Design + Energy Competition. Their designs will be published in a booklet to be produced by the association.

Yeager's design was for a school of architecture at the University of Virginia, whose original buildings were designed by Thomas Jefferson. Yeager's energy-efficient design proposed passive solar heating in a building to include a three-level atrium and an exhibition hall at the north end of U.Va.'s Madison Bowl.

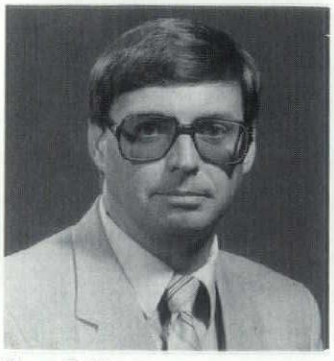
His design draws on themes from Jefferson's original design, with the open Madison Bowl area becoming an informal "lawn" reflecting the concept of the University's Jefferson-designed historic Lawn.

Yeager plans to work for a year with Eisenman-Robertson Architects, one of whose partners is U.Va. architecture dean Jaquelin Taylor Robertson, and then begin graduate study in architecture.

Faculty advisors for Yeager's project were architecture professor K. Edward Lay and associate professor Donald E. Dougald.

Energy-efficient architecture school designs entered in the competition by two other U.Va. students, Paul Pasquariello of Franklin Lakes, NJ, and Gitta Robinson of Wenham, Mass., also were chosen for publication in the Association of Collegiate Architecture Schools' booklet.

VIRGINIA TECH



Dixon B. Hanna

Hanna Promoted to Associate Dean

Dixon B. Hanna, assistant dean for Virginia Tech's College of Architecture and Urban Studies since 1979, has been promoted to associate dean.

In announcing the promotion, CAUS Dean Charles W. Steger noted Hanna's significant participation in the college's substantial number of accomplishments over the last several years. "I have come to rely on his insights as we attempt to realize the concepts of the 'second generation mission' of the College," Steger said.

Hanna joined the CAUS faculty in 1972 as an assistant professor of environmental and urban systems and an extension specialist in housing and community development. He became assistant to the dean in 1974.

Educated at Carnegie-Mellon University and North Carolina State University, where he received an M.S. in urban and public affairs and a Bachelor of Architecture degree (with honors), respectively, Hanna has represented the college on numerous university committees. He has written several articles on housing and land-use planning and has organized a number of conferences.

Active in community service organizations, he is a board member and past president and treasurer of Virginia Mountain Housing, a regional housing services agency serving a four-county district; a board member and past president and vice president of the United Fund of Blacksburg; a board member of the Montgomery County Emergency Assistance Program; chairman of the Emergency Food and Shelter Board of Montgomery County; and former representative to the New River Manpower Planning Agency.

Town Receives State Award For Plan Developed At Tech

The Town of Blacksburg's unique Townscape Master Plan, which offers proposals to preserve the town's special qualities, has been selected from a record field of entries for a state award and will be entered in a national planning competition. The plan was written by faculty and students in Virginia Tech's College of Architecture and Urban Studies.

During recent ceremonies at Blacksburg's municipal building, Wayne Strickland, a board member of the Virginia Chapter of the American Planning Association (VAPA), presented Blacks-

burg Mayor Roger Hedgepeth with a plaque recognizing Townscape's selection for VAPA's Distinguished Planning Award.

The master plan was initiated in late 1982 when the Townscape Committee, an ad hoc citizens group, presented a request for project funds to the town's Capital Improvement Program. The committee was concerned that the town's growth did not reflect a regard for its physical particulars.

Committee members Donna Dunay, associate professor of architecture at Virginia Tech, and Vincent Bellafiore, then chairman of Tech's landscape architecture program, directed the project, which received $20,000 from the town and additional support from the College of Architecture and Urban Studies and the Virginia Cooperative Extension Service.

Dunay's section of the plan, "Town Architecture," documents the present and delves into the town's past to see what was important to the early community and how much of that history is still preserved in physical structures and natural settings. Included are proposals for action to highlight town qualities.

Dunay was assisted by several graduate students of architecture, including Robert Sanford, Toni Lee Ferrell, Sean O'Rourke and Dan Pezzoni.

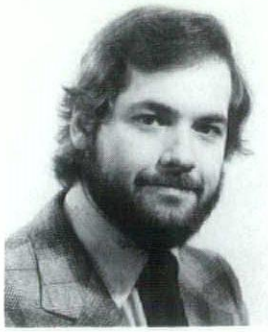
Bellafiore, now head of landscape architecture at the University of Illinois at Urbana-Champaign, focused on "Landscape Policy and Planting Guidelines" for the town. This section of the master plan serves as a handbook for enhancing and improving the landscape and reinforcing Blacksburg's sense of place. It also includes a number of suggestions for changing existing ordinances and developing new ones to protect, enhance and perpetuate the town landscape.

Graduate students serving as principal investigators for the landscape section included Dey W. Watts, Barbara B. Burns and Nan F. Kegley.

According to Keith Mabe, VAPA awards chairman, "Blacksburg's project was number one in every judge's mind." He said the plan ranked high in each of the five criteria used in judging: innovativeness, transferability, quality, implementation and comprehensiveness.

"The projects we received this year were the most competitive and also the highest number the state group had ever received," Mabe noted.

A wooden model of the town that accompanied Dunay's section of the plan is on permanent exhibit in the Municipal Building lobby.



Robert Schubert

Schubert Named Director of ESL

Robert Schubert, associate professor of architecture at Virginia Tech, has been named director of the Environmental Systems Laboratory (ESL), a research facility operated by the College of Architecture and Urban Studies.

Schubert replaces Francis T. Ventre, professor of building construction, who will assume a major instructional role in the college's new master of science in architecture degree program in the fall. The change became effective June 1.

Schubert has several goals for the laboratory. "An immediate educational goal is to increase student involvement through facility expansion and educational workshops utilizing the unique facilities of the lab. Another goal is to find appropriate alignment between the lab's capabilities and funded research," he said.

"Efforts are under way for more programs in the college to benefit from the laboratory's offerings," he added.

The new director, who joined the architecture faculty in 1976, holds both bachelor and master of architecture degrees from Tech. He has been actively involved in research on energy in building design since his student days, when he coauthored *Alternative Natural Energy Sources in Building Design*, a book that has been published in a second edition and a Russian edition.

Schubert currently is investigating economically efficient methods to lower the level of radon in homes. Radon, a radioactive gas found in most rocks, soil, mineral deposits and materials made from these substances, has been linked to certain types of cancer.

He is also involved with graduate students and other faculty in research on the bi-axial building block for the National Concrete Masonry Association. The project is a joint effort between CAUS and Industrial Engineering and Operations Research.

The laboratory, located four miles from the Tech campus, occupies more than 11,000 square feet in five buildings and supports industrial design and prototype development and building research activities. It features one of the largest artificial skies in the country, one of the nation's few low-speed wind tunnels, a fiber-reinforced plastics facility, a building assembly test facility and an experimental solar building.

It also houses the Center for Product and Environmental Design, directed by associate architecture professors Robert F. Graeff and Len D. Singer.

Kilper Receives Teaching Award

Dennis J. Kilper, professor of architecture at Virginia Tech, recently was named the 1987 recipient of the Excellence in Teaching Award for the College of Architecture and Urban Studies, marking the second time he has received the award. He was also the 1979 recipient.

Kilper was presented a certificate by CAUS Dean Charles W. Steger during the college's annual awards ceremony. He is the first recipient also to be awarded a round-trip ticket to Zurich, Switzerland, made possible by an alumnus of the college through the university's Campaign for Excellence.

"Dr. Kilper has, over the years, made an outstanding contribution to our instructional program," Steger said.

Formerly chairman of the building construction program and of graduate studies in architecture, Kilper now directs professional core studies for second- and third-year architecture students. Before joining the faculty in 1975, he worked as an architect for Skidmore, Owings and Merrill of Chicago and was in private practice with Ransom and Kilper, Architects, in Houston.

He holds a Doctor of Architecture degree from Rice University and Master and Bachelor of Architecture degrees and a Bachelor of Science in Architecture from Washington University in St. Louis.

Recipients of the award are selected from college-wide nominations made to a committee of faculty and students.

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Three Architecture Students Take First Place in Hill Memorial Competition

Three architecture students at Virginia Tech recently took top honors in the Harold S. Hill Memorial Competition, an in-house event held annually for first-year students in the College of Architecture and Urban Studies.

Designers of the winning entries were Elizabeth Wellman of Blacksburg; Juli I. Smith, Colorado Springs, CO; and Jeannette K. Mullen, Annandale. Each received $150 and a book.

Second place and a book went to Edward W. Conlon of Stanhope, NJ, and Christopher R. Osolin of Vernon, CT.

Also recognized were Sheila D. Gardner of Lebanon, TN; Felicia L. Jackson, Dover, DE; Michelle A. Portman, Fort Lauderdale, FL; David C. Stedman, Fredericksburg; Katherine L. Thompson, Fairfax; and Stephen R. Wakeman, Lockport, NY.

This year's competition called for students to "construct a column which mediates an architectural conflict and graphically explain the conflict." Rules required that the column be the height of the designer.

Foundation studies faculty judging the competition included Ron Daniel, Eugene Egger, Olivio Ferrari, Dave Dugas, Bruce Lindsey, Charles Bultman, Frank Lorino and Beverly Pearce.

Daniel, foundation studies chairman, coordinated the event.

SIDELIGHTS

Tidewater Chapter SAA Honored At SAA/AIA Convention

Representing the Tidewater Chapter Society of Architectural Administrators at the National SAA/AIA Convention in Orlando were Reneé Payne of Magoon/Guernsey Architects, Williamsburg, and Pat Cropper of Caro, Monroe, Liang Architects, Newport News.

At the installation/awards ceremony held on June 22, Ms. Payne, currently serving as president of the Tidewater Chapter, accepted the national award for membership growth. The chapter was cited as having doubled its size in 1986 with a total of 22 members in the Tidewater area.

Ms. Cropper received the SAA's highest honor, in that she has become one of only 14 members nationally to become a certified architectural administrator. To achieve certification a member must have a combination of education, continuous years of experience with one design firm and participation in local as well as national SAA activities.

Ms. Cropper was also nominated and elected to the office of national corresponding secretary. She will serve until the next national convention to be held in New York City in 1988.



Representing Virginia at the SAA's Installation/Awards Ceremony were: (l-r) Pat Cropper, CAA; William C. Monroe, AIA, and Reneé M. Payne, SAA.

The Tidewater chapter has also been chosen to host the Eastern States Conference to be held in Williamsburg, April 22-24, 1988. The Tidewater chapter will be joined by other east coast chapter members in working to solve current administrative problems and establish new goals for members and chapters.

Major Architectural Evidence Uncovered at the White House of the Confederacy

The Museum of the Confederacy, Richmond, has announced several historically and architecturally significant findings at the White House of the Confederacy which will enable a more accurate restoration of the house as it was during the Civil War period. For over a decade the museum has developed its restoration plans for the house with the understanding that an 1895 fireproofing of the mansion removed certain architectural features that could never be reconstructed.

What began as a limited study of two closets become a major document has become a major documentation project that will answer the many questions that have perplexed architects and historians for years. The residence of Confederate President Jefferson Davis and his family from 1861 to 1865, The White House has been undergoing a complex restoration since 1983.

The discoveries were made by the team of Charles Phillips and Paul Buchanan, Historical Architects. Phillips, past director of restoration at Old Salem, and Buchanan, retired Director of Architectural Research at Colonial Williamsburg, first met in 1982 while working at Gunston Hall. Since then the two consultants have worked on such other important projects as Stratford Hall, The Wickham-Valentine House, and Brice House, an 18th century Annapolis home. Phillips and Buchanan have developed a distinctive approach to the study of historic

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landmarks, combining a broad understanding of stylistic and construction methods with a rigorous and detailed investigation of a building's structure.

The firm was initially contracted by The Museum of the Confederacy in the fall of 1986 to make recommendations for the reconstruction of two entry hall closets in the house thought to have been in place during the war. The closets were used to hide secret wartime messages to Davis thus making them crucial to the interpretation of the house.

Evidence of the closets and window trim appears in pre-1895 sketches by William Ludwell Sheppard and 1890 sketches by Mrs. Virginia Armistead Garber. However, since confirmation of the accuracy of these sketches was considered impossible, there was no sufficient evidence upon which to base the interpretation. These closets, as well as other architectural elements, were destroyed in 1895 when the building became The Confederate Museum and was consequently fireproofed.

Upon investigation, Phillips and Buchanan discovered architectural flaws in the closets, which led to questions concerning other detailing in the house. At this time, several discoveries have been made:

1. The removal of door jamb trim on the first and second floors has revealed 1818 window trim reused as "scrap" in the 1895 fireproofing. Because most of these boards were numbered by construction workers in 1895, Phillips and Buchanan have identified the original location of each piece of window trim and have reconstructed the appearance of the mansion's several window design schemes. White House Curator Richard Cote comments, "In 1895, the integrity of materials used was much less important than today, making the recreation of space with "scrap" materials a perfectly acceptable method of construction."

2. "Ghosts" of the original baseboard designs have been found on the edge of a door jamb in the second floor and in the first floor library. A similar "ghost" profile of a chair rail has been uncovered on a door jamb in the library. The baseboards can now be reconstructed from this evidence.

3. Evidence also indicated that a partition once divided Jefferson Davis' office on the second floor, creating a smaller room for his secretary.

4. Fragments of red flocked wallpaper have been discovered in the centre parlour, as well as paint-covered wallpaper fragments in the dining room, the service area, the entry hall, and in the second floor vestibule. The samples have been analyzed by Historic Paint Consultant Frank Welsh and will help to develop a more complete picture of the mansion's interior during the Davis occupancy.

Final working drawings of the house are near completion. With this information, and with additional recommendations from Buchanan and Phillips, The Museum of the Confederacy will move towards the finalization of the restoration of one of America's most significant National Historic Landmarks. The White House of the Confederacy is scheduled to reopen to the public in the spring of 1988.

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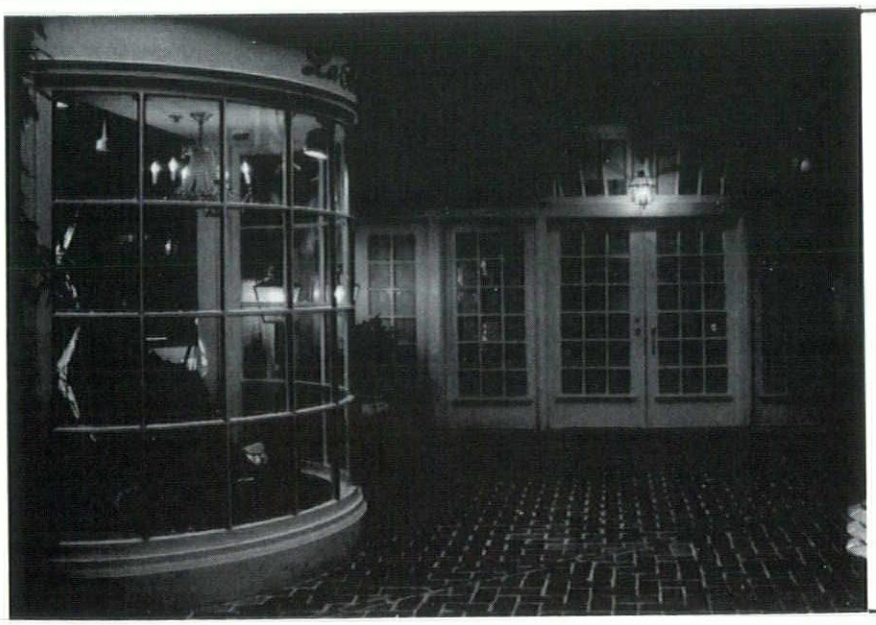
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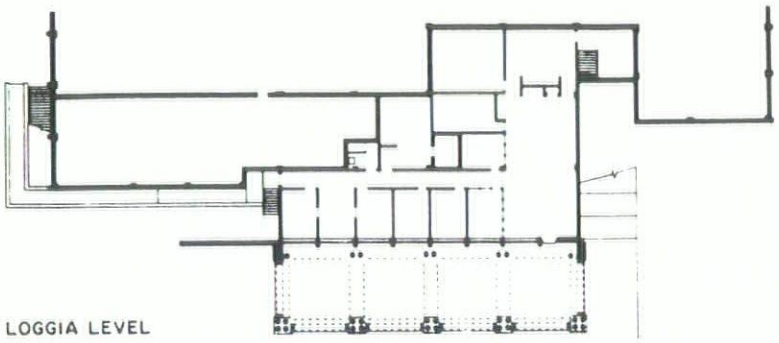
Observatory Hill Dining Hall Additions

Robert A.M. Stern and Marcellus Wright Cox and Smith, Architects

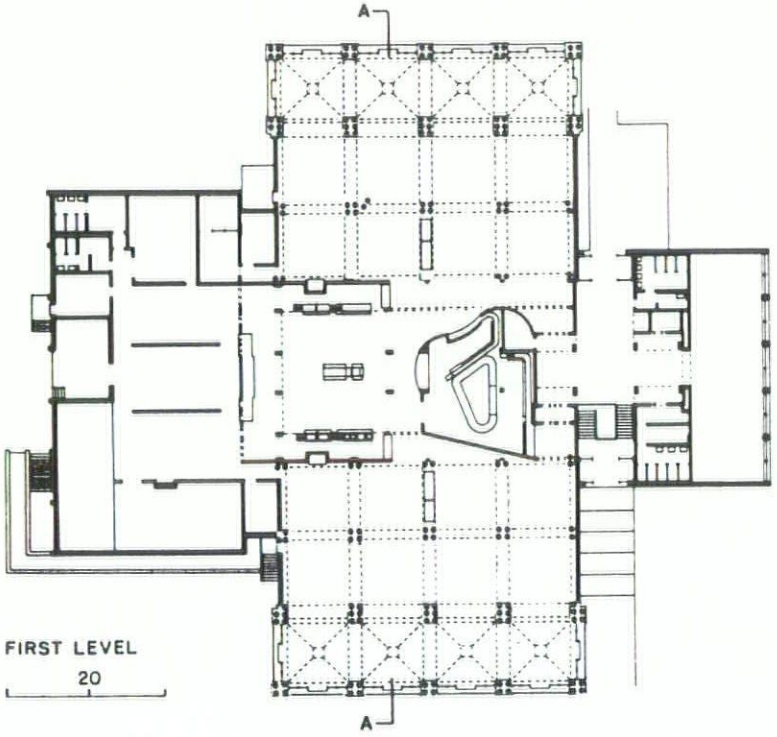
Owner: University of Virginia • Location: Charlottesville

Associated/Consulting Architect, Marcellus Wright, Cox & Smith • Project Architect/ Designer, Robert A. M. Stern/Edward A. Smith III • Interior Designer, Barbara E. Goodwin • Civil Engineer, J. K. Timmons and Associates • Structural Engineer, Harris, Norman and Giles • Mechanical/Electrical Engineer, HC Yu and Associates • Food Service Consultant, Oscar Berringer and Associates • Lighting Consultant, Carroll Cline, Inc. • General Contractor, Kenbridge Construction Co., Inc. • Photography, Whitney Cox.



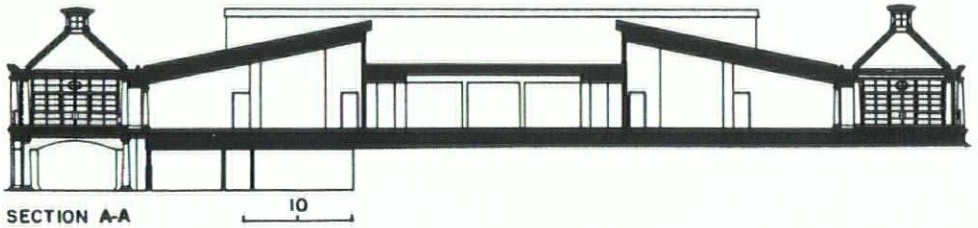


LOGGIA LEVEL



FIRST LEVEL

20



SECTION A-A

10

This first association of the offices of Robert A. M. Stern Architects and Marcellus Wright Cox & Smith Architects was initiated by the University of Virginia. The University's architectural selection committee for the addition to the dining hall was equally impressed by the presentation of both firms. They suggested the possibility of a joint venture. A working relationship for the design of the additions was formed that evolved into a very amicable association. This since has expanded to include other projects.

Robert Stern, FAIA, took the lead in the concept for the design of the additions. The manipulation of that concept was refined in the Richmond offices of Marcellus Wright Cox & Smith. They in turn took the lead in the design development, contract documents and construction administration phases of the project.

Mr. Stern's concept was to dramatically recall the Jeffersonian tradition at the University. It reinforced the philosophy of architecture Dean Jaquelin T. Robertson, FAIA, to promote an overall plan, in keeping with the original buildings on the Lawn, and to reflect the great architectural heritage of the University. Much of the architecture produced in the late 50s, 60s, and 70s at the University lacks the ambiance and context of Jeffersonian architecture. The buildings of that period make only fleeting, token references to earlier classicism with use of red brick and white trim.

The design solution was to dramatically add classic revival enclosed, four-bay, hipped roof porches on the two most visible facades (north and south) of the 1974 Modernist shed roof building. Without totally masking the existing structure, the connections are not seamless, but the contrast is not overly jarring either.

The porches are at grade on one side and superimposed on brick arches where the hillside steps down on the other. The Classical porticoes recall the multi-level linked pavilions of Jefferson's academic ranges along the Lawn. That connection is further enhanced by specific references to columns of the Tuscan order and Chinese Chippendale railings.

The interior dining areas recall an era when dining halls were more formal gathering places. The airy porch feeling was created with use of steel-framed window walls, French doors, and roof lanterns. The insertion of columns to the interior of the existing large dining space break these down into intimate dining bays. The bay system was reinforced in the additions by pyramidal ceilings which culminate in sunlit lanterns. The tile floors were designed to be reminiscent of terrazzo paving. The ceiling trusses display overscale Chippendale fretwork, a favorite Jeffersonian motif. Standard oak school house chairs were selected and modified with arched backs and mahogany finish which gave them an elegant appearance.

The original structure was renovated and a new dishwashing room was added. A curved, free plan dishwashing service area breaks what is otherwise a classical grid plan. The improvements to the service areas, original dining areas, and new additions doubled seating capacity to accommodate additional student residents of a newly constructed dormitory.

Kenbridge Construction Co., Inc. of Kenbridge was general contractor and handled concrete work.

SUBCONTRACTORS & SUPPLIERS
From Charlottesville were: Snow's Garden Center, landscaping contractor; S. L. Williamson Co., Inc. paving contractor; Allied Concrete Co., concrete supplier/concrete block; W. A. Lynch Roofing Co., Inc., roofing & roof insulation; Virginia Insulation Corp., wall insulation, plaster contractor, gypsum board contractor, acoustical treatment & resilient tile; and The Ceiling and Floor Shop, ceramic tile.

Richmond firms were: Woodworking Specialist Co., Inc., millwork & wood doors; Pleasants Hardware, hardware & hollow metal supplier; Terminix Engineers, termite control; American Coatings Corp., spray fireproofing; and John G. Kolbe, Inc., food service equipment.

Others were: Wyant Construction Co., Stanardsville, excavating; Rockingham Steel & Supply Co., Inc., Harrisonburg, reinforcing; Old Virginia Brick Co., Inc., Salem, masonry supplier; Al-Steel Fabricators, Inc., Roanoke, stonework supplier; E. S. Chappell & Son, Inc., Mechanicsville, caulking; Horace L. Lipford, Inc., Mechanicsville, glazing contractor/windows, doors; Hope's Windows, Inc., Baltimore, MD, steel windows; L. R. Brown, Sr., Decorating, Inc., Roanoke, painting contractor; Commonwealth Sprinklers Co., Inc., Troy, VA, sprinkler contractor; J. H. Cothran Co., Altavista, plumbing/heating/ventilating contractor; and Mays Electric Co., Lynchburg, electrical contractor.









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Marian Fathers Scholasticate

architrave p.c., architects

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Project Architect/Designer, Koorosh Arfaian • Cost Consultant, J. A. Jensen • Structural Engineer, Advance Engineers Ltd. — D. Anthony Beale • Mechanical/Electrical Engineer, PKP Engineers, P.C. — Vincente Pedrazzo & John Koroulakis • Superintendent, John Naradzay • Project Manager, Dara K. Loughner • General Conractor, Edward M. Crough, Inc. • Photography, F. Harlan Hambright & Associates, Inc.

The Marian Fathers Scholasticate Building, essentially a dormitory building with a chapel to house Marian priests while they pursue studies at the adjacent Catholic University of America, was built in 1965. It was designed to express two functions: the red brick dormitory with square punched openings for study and living, and the chapel, clad in white precast concrete, for worship. The white chapel was clearly a foreground building with the red brick bulk of the building as background. The dormitory building was further broken down as a series of flat roofed boxes of varying heights. The building had been plagued for many years with water problems from the roofs, improperly installed copings, and porous brick in the solid masonry walls. It was designed for vertical expansion in two areas.

The architects were presented with two problems: stop the water and expand the facility. The expansion was to accommodate needs for library, conference, and study spaces. Also, it was to provide additional rooms for projected growth, primarily by freeing rooms which were currently being used for conference and study space. The project was begun with a roof survey and alternative schematic designs. The conclusion from the preliminary work was to expand the building vertically and to cover all portions of the building, even those not vertically expanded, with a new sloping roof with external gutters. The Marians were having problems with flat roofs and built in gutters at other of their facilities and so their interest in a new sloping roof to solve their water problems was influenced by their experiences. Naturally, some of the new space was over parts of the original building which had not been designed for vertical expansion so the project involved some beefing up of what had been roof structure to become floor structure.

In the design development phase a number of roofing systems were explored, including prefabricated metal panels, copper, slate, and clay tile as well as design issues such as various slopes and roof configurations. The sloping roof had the significant additional advantage of helping the building relate more comfortably to the surrounding older Catholic University buildings, many of which have pitched roofs of traditional materials. Of a number of material choices presented to them, the Marian Fathers were most attracted to traditional clay tile. They wanted a trouble free roof that would last. They also selected a moderate pitch that would allow the roof to be visible and a gable end roof configuration that allowed a clear expression of the new pitched roof.

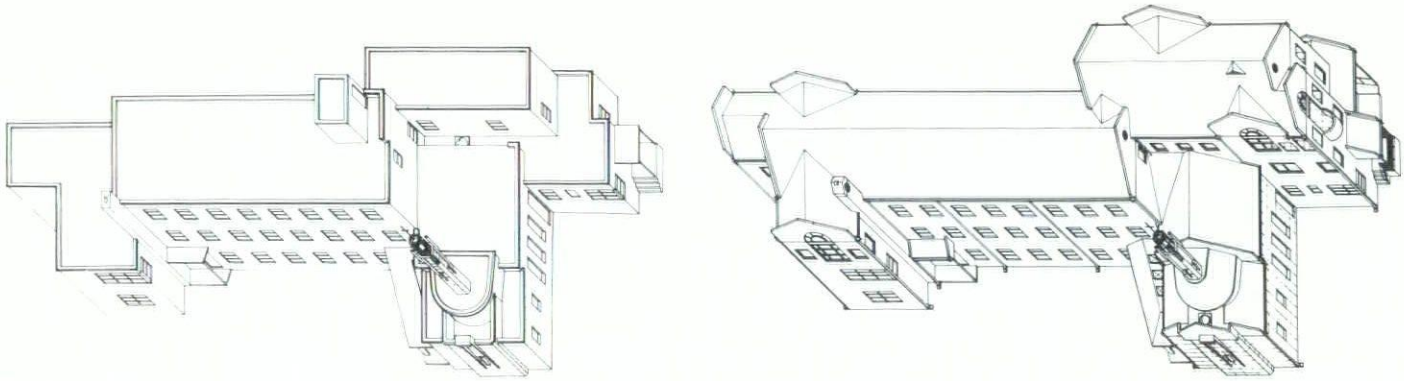
The building code required that all the construction be non-combustible so economical wood trusses were precluded, leading to the use of steel trusses, fabricated from light gauge framing members, for the roof's structural system. R-30 insulation was added in the roof and R-19 insulation in the walls of the new space to improve the overall thermal performance of the building. The mechanical system work was a combination of extending the existing systems, adding a new air handler, and some new through the wall units.

If the addition had just been a new pitched roof, the connection of new construction to existing

BEFORE







before after

construction would have been straightforward. But, because of the new space on the third floor there were a number of instances where new brick was being added above existing brick. While the match of the new brick to the old turned out extraordinarily well, the architect couldn't count on that and wanted to acknowledge the fact of the addition. Therefore, a diagonal "spot" pattern was used in the new brickwork to create a subtle pattern that would encourage a second look.

The pitched roof and the additional space added on top of several of the lower sections of the building transformed the rather boxy structure into a building with a distinctive relationship to the sky.

The project was completed 28 February 1987.

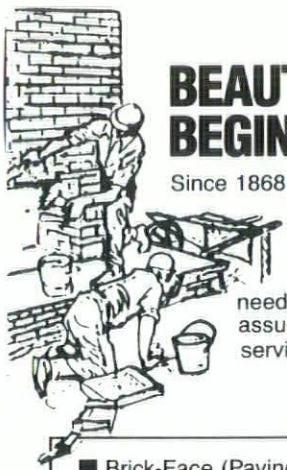
Edward M. Crough, Inc. of Rockville, Maryland was general contractor and handled steel erection, carpentry and gypsum board.

SUBCONTRACTORS & SUPPLIERS
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Also, Bethesda Iron Works, Rockville, MD, handrails; Mathey Co., Fairfax, waterproofing & sheet metal (incl. copper); Wilcox Caulking Corp., Lorton, caulking; Commercial Glass Co., Inc., Bladensburg, MD, glass & glazing contractor; AAA Thermal Windows & Doors, Chantilly, metal doors & frames; Swingin' Door, Inc., Rockville, MD, wood doors & hardware supplier; Winco, St. Louis, MO, windows; Armstrong, resilient tile; Custom Carpet, Greenville, SC, Wunda Weve & Dan Rivers, carpet; C & O Painting, Upper Marlboro, MD, painting contractor; Pittsburgh Paints, Pittsburgh, PA paint supplier/manufacturer; Hess Mechanical Corp., Tacoma Park, MD, plumbing contractor (Kohler fixtures) & heating/ventilating/air conditioning contractor; Light Control, lighting fixtures supplier; Capital Lighting & Supply, Inc., Alexandria, electrical equipment supplier; and Mona Electric, Inc., Clinton, MD, electrical contractor.

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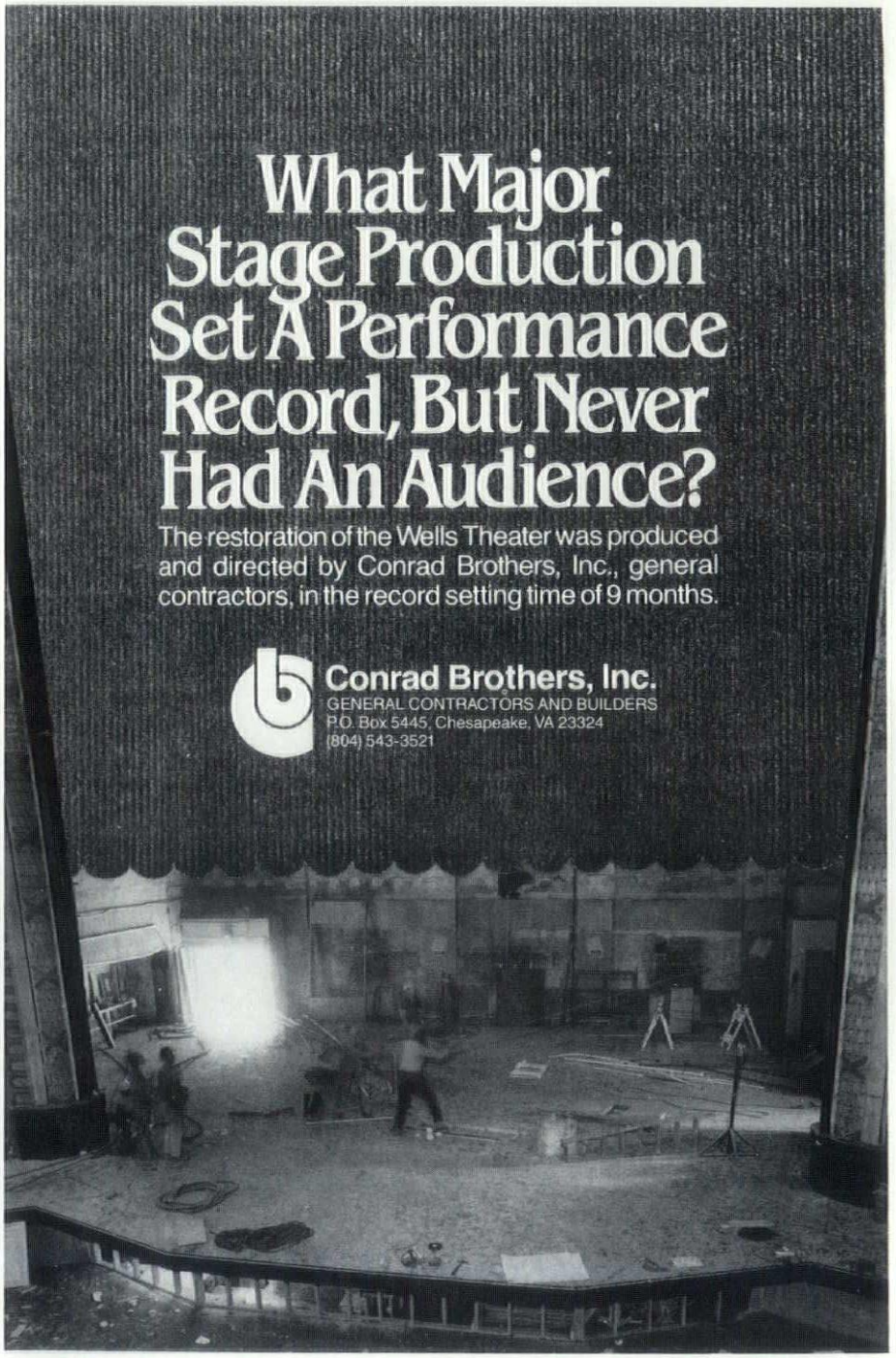
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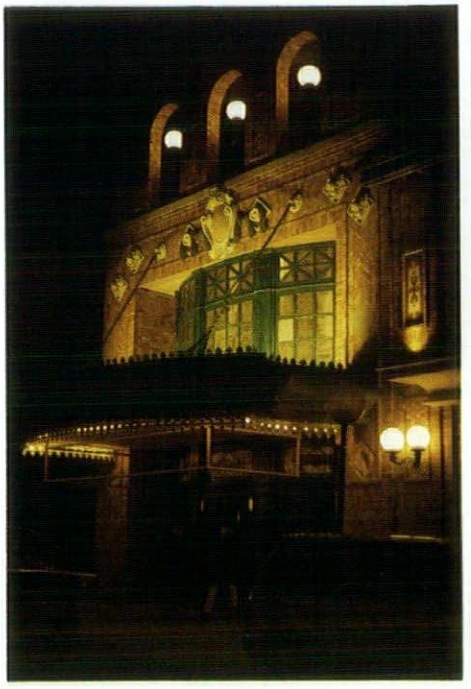
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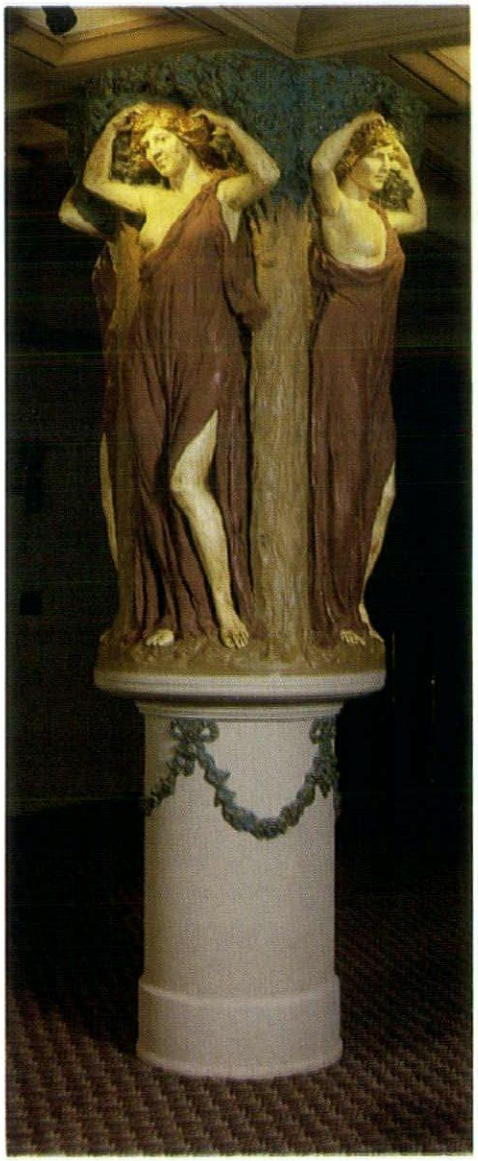
The Wells Theatre

Hanbury Evans Newill Vlattas & Company — Architects

Owner: Virginia Stage Company • Location: Norfolk

Principal, John Paul C. Hanbury, AIA • Project Architect, Eleanor F. Krause, AIA • Structural Engineer, Fraioli-Blum-Yesselman Associates, Inc. • Mechanical/Electrical Engineer, Chandler & Gibson • Theatre Consultant, Roger Morgan Studio, Inc. • Acoustician, Peter George Associates, Inc. • General Contractor, Conrad Brothers, Inc. • Photography, Wayne Anderson and Roger K. Ander Commercial Photography, Inc.





February 1987, marked the second Gala Grand Opening of the Wells Theatre in Norfolk, Virginia. Seventy-four years after its first opening night a completely restored and expanded National Historic Landmark was unveiled. Owned by the Virginia Stage Company, a professional resident theatre company, the Wells was restored as a part of a $3.9 million fund raising campaign. The architects for the restoration were Hanbury Evans Newill Vlattas and Company; the contractor was Conrad Brothers, Inc.

The theatre, originally designed by E.C. Horn & Sons of New York City, first opened in 1913 with a production of "The Merry Countess," a Schubert musical. The ornate Beaux Arts Wells was the flagship of a national chain of theatres owned and operated by Jake and Otto Wells. It was a popular success as a vaudeville house. Many famous performers including John Phillip Sousa, Douglas Fairbanks, and Fred and Adele Astaire graced its stage.

In 1935, the Wells was sold and converted to a movie theatre, but in the early 1960s began a steady decline capped by the building's use as an X-rated theatre and bar; the theatre closed in the 1970s. In 1979, the Virginia Stage Company took possession of the Wells and began planning for its restoration.

Like many theatres which were originally built for vaudeville and road shows, there was very little space in the Wells for the support facilities necessary for a contemporary theatre company. in 1986, the Virginia Stage Company acquired the adjacent New Monroe building, a 1912, six-story office building immediately north of the theatre. The building provided a location for the administrative offices, props, electrics and scene shops, dressing rooms, and canteen needed to produce plays in the Wells Theatre, as well as for public rest room facilities.

Within the Wells itself, the orchestra level floor and mezzanine balcony were completely rebuilt to provide more comfortable seat spacing and improved sightlines. The existing second balcony has been converted to a technical balcony, with direct access to the Monroe Building third floor electrics shop, and with a computer controlled booth to run all light and sound systems. The theatre's original lobby has been screened from the auditorium with a new wall, designed to blend into the Beaux Arts space and create a much needed light and sound barrier. In addition to the 12 original box seats which are once again open to the public, two additional box seats have been created, providing accessible seating areas for the handicapped surrounded by fellow theatre patrons.

The small two-story wing along Tazewell Street, which previously housed all of the service functions now located on three floors of the Monroe Building, provides the Virginia Stage Company with much needed additional lobby and entertaining spaces. With nothing of the original character of this space remaining, Hanbury Evans Newill Vlattas and Company chose to design the two-story Tazewell Street lobby interior in a much more contemporary style, creating an open atmosphere for receptions.

The stage was completely rebuilt, with a new wood floor and structure, a reinforced steel grid and totally refurbished rigging system. A 14' x 16' doorway leads directly from the stage into the scene shop in the Monroe Building, where the floor structure was completely removed and lowered over two feet to align with the stage.

Both the Wells Theatre and the Monroe Building have received entirely new mechanical, electrical and plumbing systems and new roofs, but these are not the thing first noticed by the public upon entering the restored Wells. What will be noticed is that the ornate plaster ornament has been completely restored and returned to its original polychrome appearance. The grouped caryatids in the lobby are no longer painted out in white but spring to life in flesh tones, green, gold, and rose color. Hanbury Evans Newill Vlattas and Co. worked closely with the talented painters of E. Caligari and Sons to recapture the original splendor of the Beaux Arts interior. From freehand cabbage roses on the ceiling to the myriad of plaster masks which look down from the balcony fronts, the entire interior was restored based on a color palette found in the one area of the theatre which still possessed its original coat of calcimite paint. It is this exuberant decoration which sets the Wells Theatre apart.

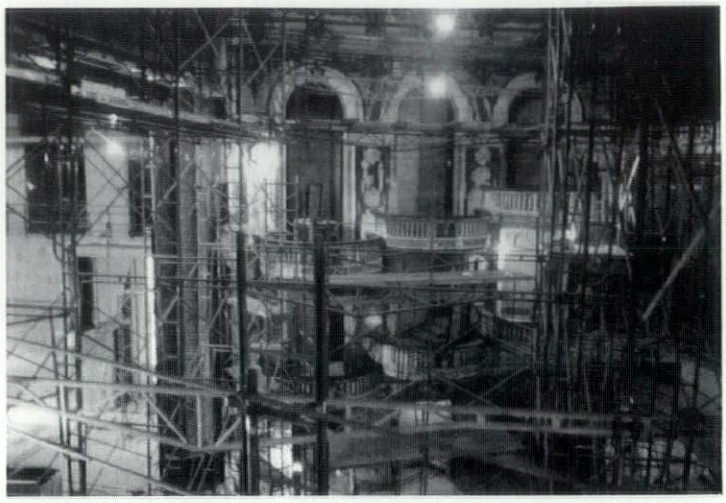
The exterior of the Wells Theatre had suffered even harsher abuse over the years than had the interior. Once stripped of its graceful curving entrance canopy, cornice, glazed storefront, light fixtures, awnings and 3/1 arched second floor windows, the Wells Theatre has now been restored to its original appearance. Using historic photographs and clues hidden beneath aluminum and stucco, all of these elements have been returned to the Tazewell Street wing of the Wells.

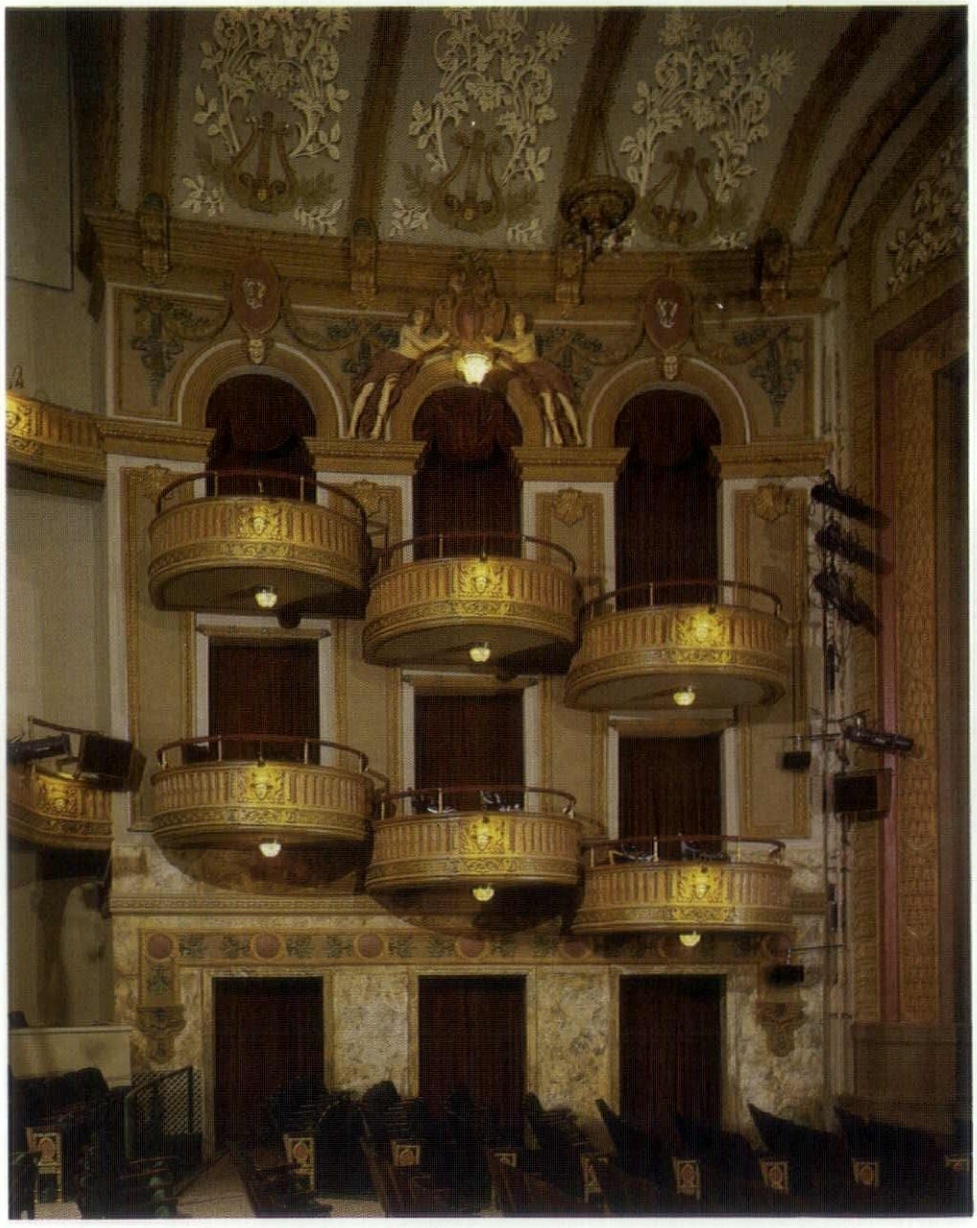
For the Virginia Stage Company, Hanbury Evans Newill Vlattas and Company, Conrad Brothers, Inc., the engineering and theatre consultants and all of the people of Hampton Roads who contributed to the Capital Campaign, the restored Wells Theatre is a real source of pride. Creating an efficient "theatre machine," as Charles Towers, the Artistic Director of the Virginia Stage Company, likes to call it, while restoring the beauty of a Beaux Arts National Landmark, is historic preservation at its best.

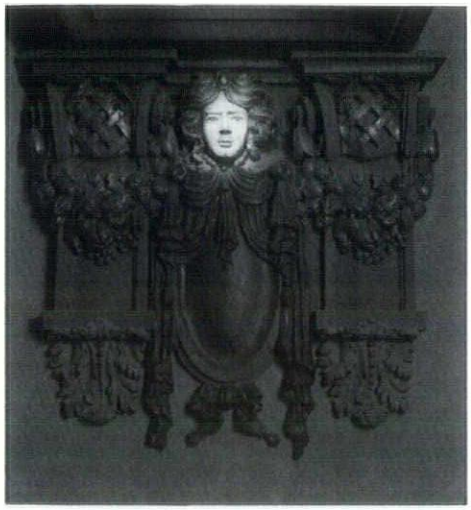
Conrad Brothers, Inc. of Chesapeake was general contractor and handled carpentry.

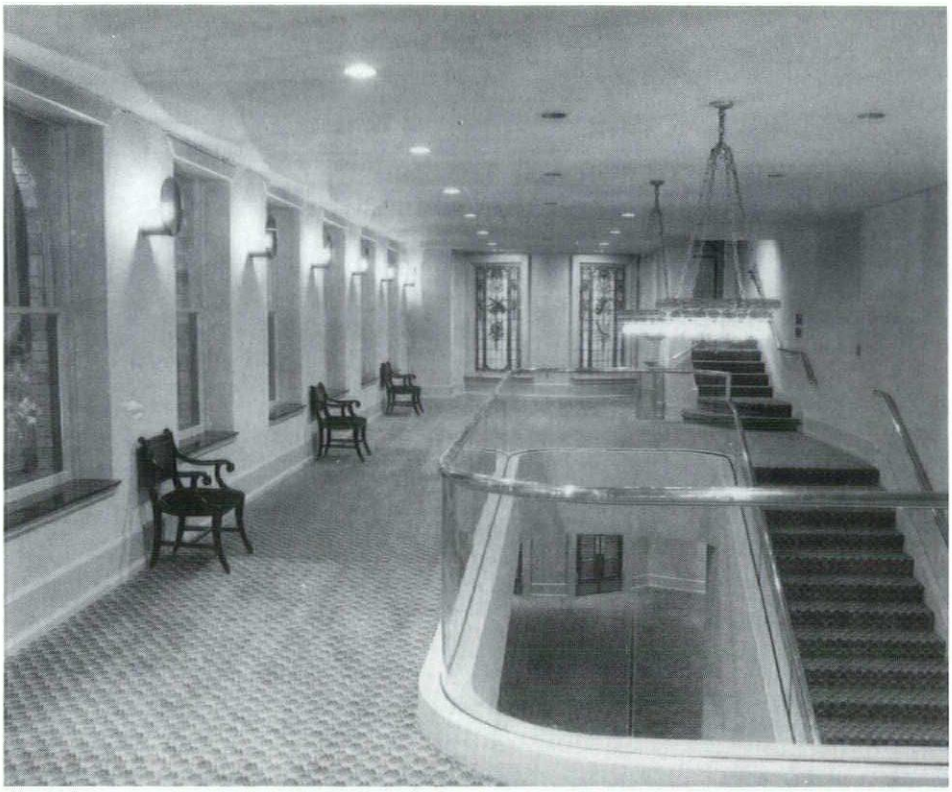
SUBCONTRACTORS & SUPPLIERS
(Norfolk firms unless noted)
Leroy Spruil, concrete contractor; Hydracrete Pumping Ltd., Hampton, concrete contractor; Hall-Hodges Co., Inc., reinforcing; Lone Star Industries, Inc. (now LoneStar Tarmac, Inc.), concrete supplier; Snow, Jr. & King, Inc., masonry contractor; Boren Clay Products Co., Pleasant Garden, NC, masonry manufacturer; Batchelder & Collins, Inc., masonry supplier & mortar; Superior Marble & Stone, Inc., Portsmouth, stonework contractor; Universal Marble Co., Baltimore, MD, stonework supplier; Chesapeake Steel, Inc., steel supplier; Chesapeake Erectors, Chesapeake, steel erection; SOCAR, Inc., Florence, SC, steel joists; Southeast Metal Deck Co., Virginia Beach, steel roof deck; Roof Tech, built-up roof & clay tile roofing; and Livers Bronze Co., Inc., Kansas City, MO, handrails.

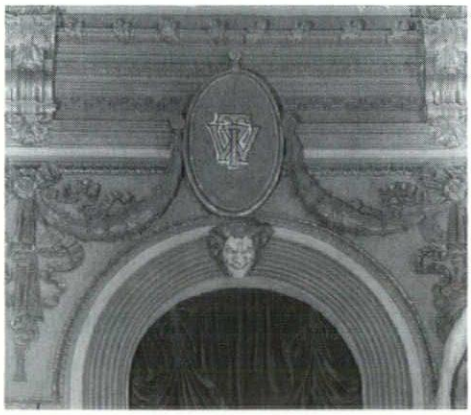
Also, Premier Millwork & Lumber Co., Inc., Virginia Beach, millwork, wood doors & windows;

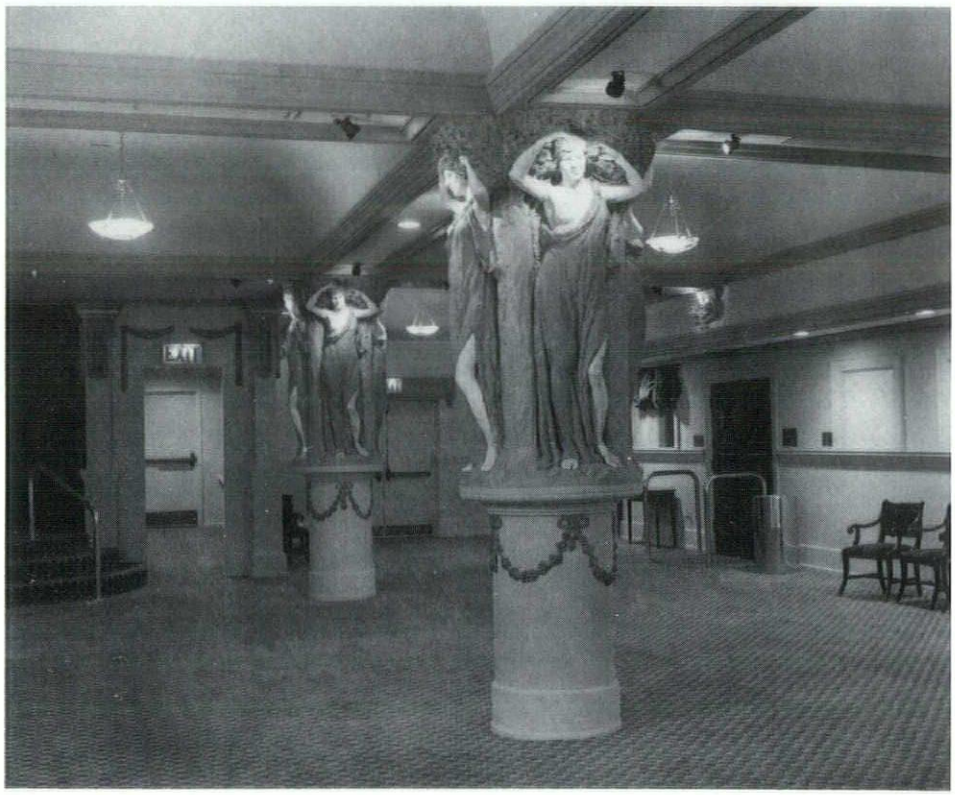














Richmond Primoid, Inc., Hampton, waterproofing; American Sheet Metal Corp., sheet metal & ventilating contractor; Walker & Laberge Co., Inc., glazing contractor & storefront; Door Engineering Corp., metal doors & frames; Powell-McClellan Lumber Co., Inc., hardware supplier; A.C. Gordon & Co., Inc., gypsum board contractor & plaster contractor; Ferrell Linoleum & Tile Co., Inc., ceramic tile, acoustical treatment & resilient tile; Interior Acoustics, Belle Meade, NJ, acoustical treatment; Bartlett & White Carpet Service, Virginia Beach, carpet; J.C. Law & Son, Inc., special flooring (stage) E. Caligari & Son, Inc., painting contractor; Norfolk Paint Co., Inc., paint supplier; B & H Sales Corp., demolition; Webster Elevator Co., Inc., Chesapeake, elevator; Dagenhart Sprinkler Co., sprinkler contractor; Noland Co., Newport News, plumbing fixture supplier; Warwick Plumbing & Heating Corp. Newport News, plumbing/heating/air conditioning contractor; and J.C. Driskill, Inc., Virginia Beach, electrical contractor.

Others were: Western Lighting Standards, Fountain Valley, CA, exterior reproduction light fixtures; Metropolitan Lighting Fixture Co., Inc., New York, NY, interior reproduction light fixtures; Charleston Carpets, Calhoun, GA and Philadelphia Carpets, Dalton, GA, carpet; Bibi, New York, NY, chairs; Country Roads, theatre seating; Artistic Frame, Brooklyn, NY, ticket stands; Gaylords, drapery fabricators; W.F. Norman Corp., Nevada, MO, pressed metal; and Lost Art, Inc., ornamental reproductions.

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Pointing, Cleaning & Restoration for this issue's cover project The Wells Theatre

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Waterproofing for the Renovations and Additions to Sarah Brunet Hall at the University of Richmond also featured in this issue

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Market Square Development

Books, Strings and Things/Unicorns and Butterflies, Art Studios and Galleries

Balzer and Associates, Inc. — Architects

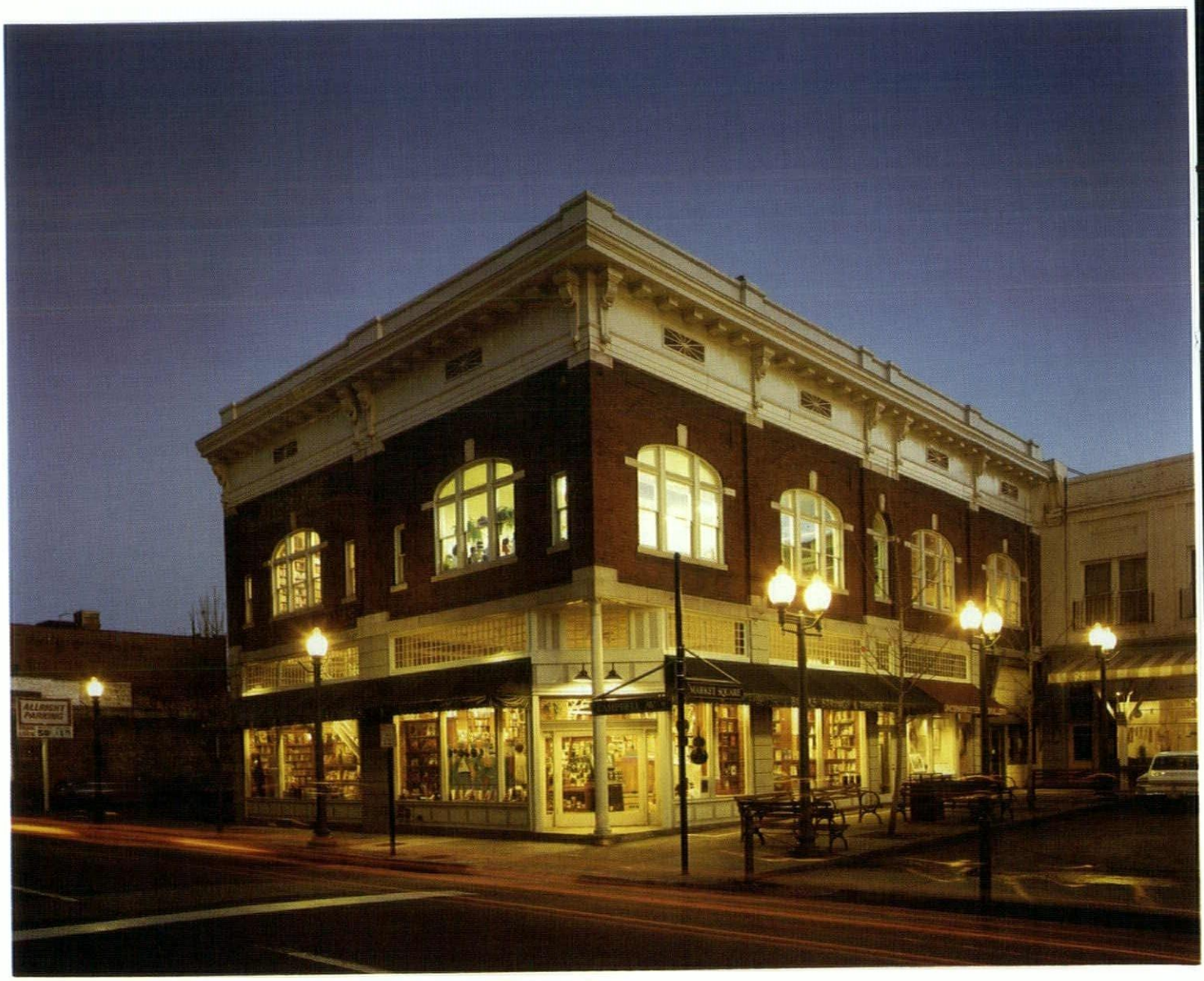
Owner: Market Square Land Trust, Richard Kurshan • Location: Roanoke

Project Architect/Designer, J.D. Fulton, Jr. and Christopher D. Mauck • Interior Designer, Balzer and Associates, Inc. • Structural/ Mechanical/Electrical Engineer, Spectrum Engineers • General Contractor, Virginia Building Services, Inc. • Photography, Muncy and Muncy, Inc.

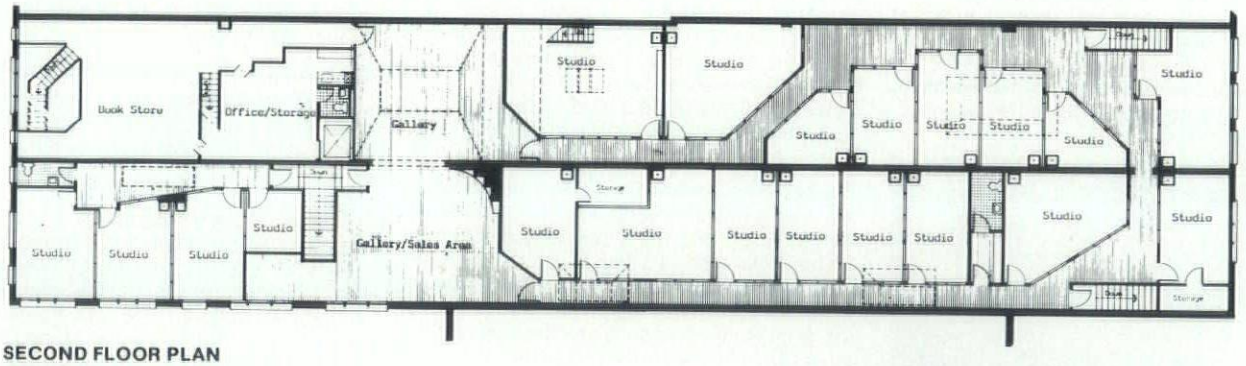
This turn of the century building is located on Campbell Avenue in the heart of Roanoke's City Market Area and Historic District that is evolving into a thriving retail area and tourist attraction.

The building is actually comprised of two-story brick buildings approximately 25 feet wide and 200 feet long that share a common brick party wall. Previous uses include retail tenants on the first floor and offices on the second, however the entire second floor and a large portion of the first floor remained vacant for years, which led it to its deteriorated state prior to renovation. The exterior facade had been renovated during the 1950s with salmon-colored metal siding, a very popular material at that time.

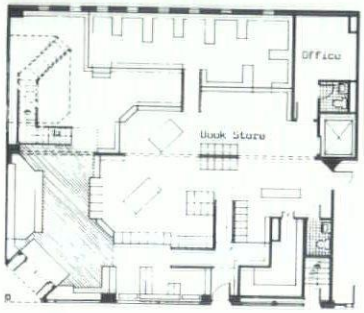
This renovation, which houses artists studios and gallery space and a book store is the first phase of a planned mixed use project which will include construction of a three- to four-story







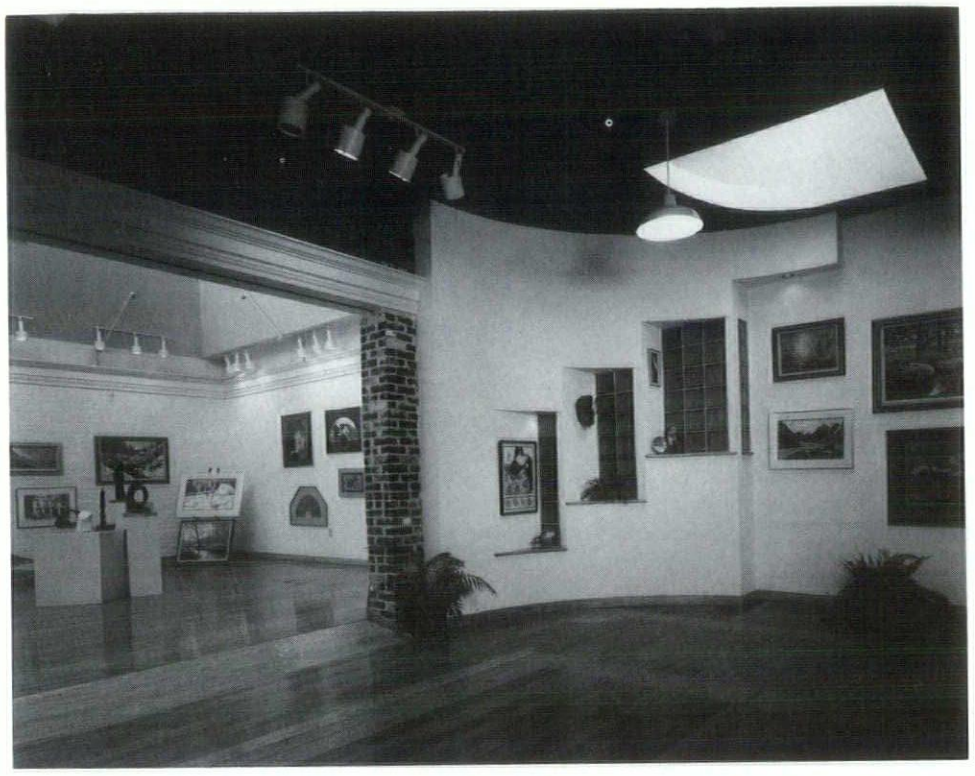
SECOND FLOOR PLAN



FIRST FLOOR PLAN

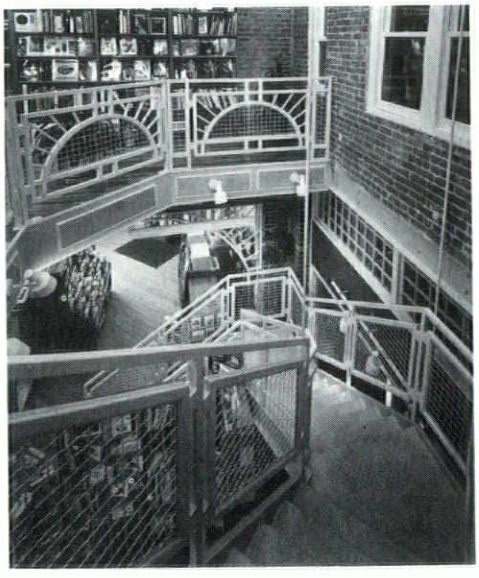


BEFORE



structure on what is now a parking lot adjacent to the building. It will include apartments (or condominiums), a bed and breakfast inn, and commercial office space, all of which will surround a skylit, glass covered atrium.

The first phase of renovation of this building began in April 1985 and was completed in October 1985. It was to create studio and gallery space for artists and craftsmen. It occupies approximately one-half of the entire second floor. Prior to demolition, this space was extremely dark and deteriorated. Four large skylights were uncovered and all interior partitions were removed, leaving a very long, narrow, yet bright space. Due to physical restrictions and need for galleries to be located adjacent to the entry stairwell, the art studios are aligned along the party wall with circulation to the exterior.



A warm and cheerful environment was created by exposing the inherent qualities and beauty of the existing structure. The exposed brick walls and refinished hardwood floors are just two of these many features. By employing the minimal use of full height walls and partitions, the varied patterns of glass and cutouts along the walkway, exposed mechanical ductwork and contrasting materials, textures and colors, an atmosphere that is conducive to both viewing and creating art emerged.

By June 1986 it was determined that the demand for Artist Studios had increased beyond their present capacity, therefore expansion was desirable. Nearly all the remaining space on the second floor was converted to Art Studios and new gallery space. This third phase of renovation was completed in February 1987.

The second phase of renovation began in February 1986 and was completed in October 1986. A Blacksburg, Virginia bookstore owner, Mr. Richard Walters, wanted to locate a second book store within the City Market Area of Downtown Roanoke. It was determined that this building would meet the spatial and leasing requirements and plans were developed that included a large portion of the first floor (entire frontage on Campbell Avenue) and a smaller portion of the second floor. Prior to renovation, the first floor area was separated down the center by a brick party wall that was without openings. The floor levels on each side of the wall varied for the entire depth of the space.

There was a strong desire to create an atmosphere that was conducive to both reading and browsing. As with the Art Studios and gallery space, it was very important for the design of the book store to respect the dignity and beauty of the inherent qualities of the existing building. All these factors influenced the design concept for the book store.

To accommodate the difference in floor levels, a series of different levels containing reading alcoves and niches connected by stairs and handicap-accessible ramps were employed. This also made sectioning the Book Store logical and somewhat easier. It was also essential to create three large cutouts in the brick party wall making the two first floor spaces seem like one large space. In order to attract customers to the second floor, a monumental stair with decorative metal railings was created. The partial basement was not adequate for book and record storage because of access problems and flooding, therefore a loft was created above the second floor for storage. Access to it and the second floor is provided by a new three-stop hydraulic elevator.

Another interesting feature of the design is that all of the wood shelving and displays were actually designed and built by Mr. Walters. They are built entirely of solid cherry. Construction of the shelving occurred in an unleased portion of the first floor directly behind the Book Store and the shelves were carried out and installed at night during the construction phase of this renovation.

The existing building had pressed tin ceilings on both sides of the party wall on the first floor only; however, the designs were different and one side was badly damaged. Therefore, ceiling material from the unleased portion of space that matched the existing ceiling that remained was installed in the other section giving the total area a more homogenous appearance.

It was the architects' intention to renovate the exterior of the first floor of the building back to its original state by just removing the metal siding and cleaning the existing structure. Once the siding was removed and damage was evident, a new design for the store front sections was required and implemented. With the addition of the canvas awnings and clerestory paned windows above them, the appearance of the building seems to reflect the past and represent the future.

Virginia Building Services, Inc. of Roanoke was general contractor and handled carpentry, structural wood, millwork (with Richard Walters), cabinets, glazing and painting.

SUBCONTRACTORS & SUPPLIERS
(Roanoke firms unless noted)
James Caraco, Masonry Contractor, Copper Hill, VA, masonry contractor; Lightweight Block Co., Inc, masonry supplier; Al-Steel Fabricators, Inc., steel supplier; Roanoke Roofing & Sheet Metal, Inc., Vinton, roofing & handrails, Diamond Glass Corp., Salem, glass; Home Lumber Corp., wood doors & windows; Skyline Paint and Hardware, Inc., hardware supplier; Rhodes Drywall Co., Inc., Hillsville, gypsum board contractor; Builder Supply of Roanoke, Inc., resilient tile; Charleston Carpets, Calhoun, GA, carpet; Sherwin Williams Co., Cleveland, OH, paint supplier/manufacturer; Dover Elevator Co., Memphis, TN, elevator; Magic City Sprinkler, Inc., sprinkler contractor; Noland Co., plumbing fixture/lighting fixtures/electrical equipment supplier; Laplante Plumbing & Heating, plumbing contractor; Temp-O-Matic, Inc., Vinton, heating/ventilating/air conditioning contractor; and Etters Electric, Hardy, VA, electrical contractor.

Queen Ann Period, 1895 Office Building
Chenault & Associates, AIA — Architects

Owner: Ashton P. Mitchell, Jr. • Location: Richmond

Interior Designer, A. P. Mitchell • Cost Consultant/Structural Engineer/Photographer, Chenault & Associates, AIA • General Contractor, Restoration Builders.

In 1984 Ashton Mitchell was looking for office space for his then-fledgling advertising agency. He was soon to find that a former double residence at 11 South Second Street in Richmond met his criteria — but it needed work, lots of work.

Built around the turn of the century, the building is one of the few remaining examples of a "Queen Anne double house" in downtown Richmond. In fact the structure's double — still used as a residence — is located in the next block south on Second Street and is cited in *Architecture in Downtown Richmond* by Robert Winthrop.

The business heritage of the building apparently began in the 1940s when it was first converted to offices. in fact it once housed another then-fledgling ad agency, Cargill, Wilson and Acree, which later went on to become one of the Southeast's largest agencies in its time. And for a period, the building also served as headquarters for the Richmond Chapter of the American Institute of Architects, as well.

Mitchell needed the building brought up to date while retaining as much of its architectural heritage as possible. Thus the architectural program became one of adapting the structure for modern usage in keeping with the scale and ambiance of the area around Second and Cary Streets, which had become known as the hub of Richmond's creative activity — professionally populated by numerous advertising, design, art and graphics people.



The architect set an initial objective of creating an open, airy environment featuring liberal open spaces which would allow as much natural light as possible for Mitchell's agency and related small businesses. The interior also had to be flexible to allow for changing needs.

The two-story masonry and frame structure began undergoing an adaptive re-use in 1984 and was largely completed by 1986, although fine-tuning is a continuing process.

The architect began with the floors. Over the years preceding they had been concealed by synthetic floor covering. That was promptly removed, revealing classic hardwood floors. They were stripped and stained.

Modifications were made to the interior — some walls were removed on the first floor — as needs developed. Brass chandeliers were added in the hallways, stairwells and in Mitchell's agency offices. Interior highlights included



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repainting and retaining the integrity of the original plaster to complement and highlight the wood trim, which was refinished in light shades. Care was taken to assure that the exterior stonework and lintels continued to complement the careful brick design of the building.

On the north side of the rear of the building, a narrow "social area" was designed and implemented as a buffer to an adjacent alley. Focus on the area is provided for by use of a new thermal-pane window to the inside and replacing an old door with one with glass. The attractive area is of interlocked brick as a mini-patio with natural-wood fencing surrounding its outside perimeter.

Mitchell installed a heat-pump to provide heating and cooling for the entire 2,800-square-foot interior. His future plans include creating a wooden deck, which is a part of the architect's original adaptive re-use design, on the south side at the rear of the building. The deck would cover a parking area on that side and be accessible from the second floor as well as grade level.

Thermal panes were used over all existing windows for energy conservation. And while the architect's plan called for refurbishment of a sloping slate roof cover over the entranceway, the new owner opted to install colorful awnings across the entrance and all first-floor windows as an identity element for his firm.

The majority of the work and material supply for this project was handled by the general contractor, Restoration Builders, of Richmond, The firm handled excavating piling, landscaping paving, foundations, concrete work, masonry supply, mortar, stonework, steel joists, miscellaneous metal, built-up roof, other roofing, roof/wall/foundation insulation, millwork, waterproofing, and exterior wood doors.

The owner handled carpentry, handrails, wall covering, and lighting fixtures/electrical equipment supply.

SUBCONTRACTORS & SUPPLIERS
(All Richmond firms)
Pete's Painting & Home Improvement, caulking & painting contractor (Southern Coatings); Thermo-Press Corp., interior windows, Haskell Chemical Co., Inc., paint supplier; Ace Awning Co., awnings; and James River Air Conditioning Co., air conditioning contractor.

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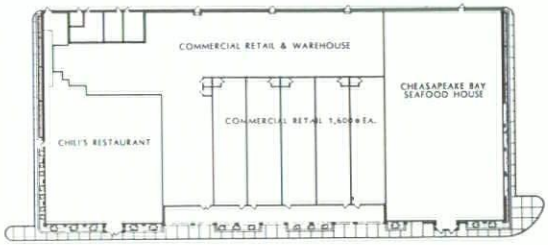
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Chesapeake Bay Plaza

Beery, Rio & Associates, Architects

Owner: Chesapeake Bay Seafood House • Location: Bailey's Crossroads, Fairfax County

Project Architect/Designer, George W. Lawson • Project Manager, Robert G. Best • Structural Engineer, Advance Engineers Ltd. • Mechanical Engineer, Superior Air Systems • Electrical Engineer, Coastal Electric Corp. • General Contractor, Carpex Construction Co., Inc. • Photography, NOVA Color Labs.



A 32-lane, 37,000 square foot bowling alley built in the early 1960s was the dubious foundation on which Chesapeake Bay Plaza was designed. Set in the middle of a narrow lot, with streets on three sides flanked by remodeled filling stations which were unrelated in form or function, the building was to become a small retail center featuring two restaurants: Chili's and Chesapeake Bay Seafood House.

Working closely with zoning and planning officials to accommodate this new use to the inadequate nonconforming site conditions, the architect was able to strike a balance between parking and usable building area, required perimeter and parking lot landscaping and the reality of a functional and economical project. Excess building area, which could not be supported by parking, was used in design and service functions such as the arcade.

Early in the planning stages in 1985, the help of local government officials was enlisted to make the project possible. A special district was created for Chesapeake Bay Plaza to requalify as a retail outlet for industrial revenue bonds. Local citizens' associations also contributed their support to the upgrading of the area.

Fairfax County Supervisor Tom Davis called the area of the project "a crucial parcel from the renewal, renovation, revitalization point of view" because it was one of the older areas of the County "where quality development seemed to have skipped over." He wanted to make sure the upgrading continued west from the "Skyline" area on Leesburg Pike.

Davis praised the Chesapeake Seafood House organization for being "willing to take a chance" and commit themselves to the improvement of an older area.

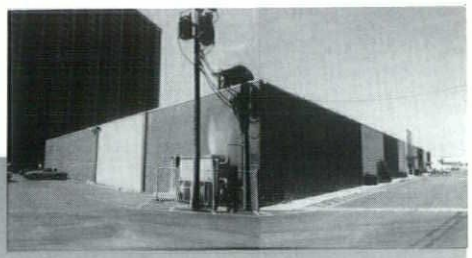
"This is one instance," Davis said, "where public and private sectors really came together to make this thing work."

The project was designed so that prime exposure at each end of the building was assigned to the anchoring restaurants with the retail spaces opening off the connecting arcade. The arcade provides a more comfortable access to the shops and a sense of separation from the drive aisles and parking which are forced against the building due to the narrow site.

During remodeling, the building was gutted, and new utilities and individual rooftop HVAC units were installed. Large openings were cut into exterior bearing walls which required careful planning and sequencing by the contractor to maintain the structural integrity of the building. This cutting and filling process produced a collage of unrelated materials and textures on the facade. This condition and the desired facade treatment dictated the use of an exterior finish of insulation board and reinforced textured coating.

The character of the facade treatment was heavily influenced by the established design image of Chili's Restaurants. Pyramidal skylights at each end of the arcade, combined with the large arched display windows, punctuate the ends of the arcade. These skylights are lit at night to

(continued on page 48)



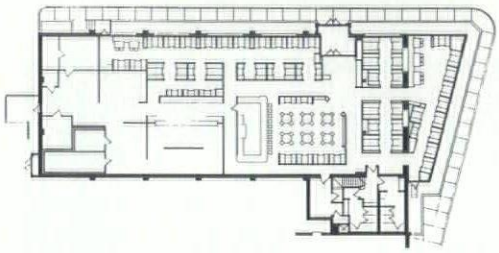


Chili's Restaurant

Beery, Rio & Associates, Architects

Owner: Chesapeake Bay Seafood House • Location: Falls Church

Project Architect/Designer, George W. Lawson, AIA • Project Manager, Robert G. Best • Structural Engineer, Advance Engineers Ltd. • Mechanical Engineer, Superior Air Systems • Electrical Engineer, Coastal Electric • Plumbing Engineer, Strickler Associates • General Contractor Talton Construction • Photography, F. Harlan Hambright & Associates, Inc.



A suburban movie theater, designed in the late '40s and remodeled in the '60s, was transformed in 1986 into a new 240-seat restaurant, offering the Falls Church neighborhood food instead of film and sparking a general facelift of an older commercial area.

The Chesapeake Bay Seafood House, already well established in this area with its seafood restaurants, chose this location for its first Chili's Restaurant in the Middle Atlantic states. Chili's, already located in Texas, Georgia and several other states, features burgers and a Tex/Mex menu.

While normally developed as a free-standing building, this Chili's required the adaptation of the existing franchise image into the framework of a movie theater which was attached to the back of a small retail strip.

The commercial scale of the existing building was modified through the use of window units, awnings, lighting, cornice and trim details suggested by the established franchise image. Talton Construction, the general contractor for the project, created a unique window framing system in its own woodworking shop which has been used in several other local Chili's restaurants which have been developed since.

Parking and sidewalk areas were softened with foundation plantings contained in railroad tie planter boxes.

All new HVAC systems and utilities were installed, and the standard interior plan and decorative details of the franchise were adopted to conform to the unique plan configuration. No major structural revisions were required except for the filling of the sloped theater floor area with stone and the pouring of a new level floor slab.

In response to the successful design and remodeling of this building, the retail strip has upgraded its facade and is considering a complete remodeling in the near future.

Providence District Supervisor Kate Hanley, in whose district the new restaurant is located, praised the effort to spruce up an older area of Fairfax County.

"Any time you can improve the appearance of an established area, it's a good thing," she said. "When people see improvements in older areas, it renews their sense of security about the surrounding neighborhoods. It's good to see vital things happening at home and not just in the new areas we hear so much about.

"Good design is particularly important," she added. "When a project looks good *and* fits in —it's ideal."

Talton Construction of Vienna was general contractor, and handled the major part of the work — window framing, doors, painting, etc.

SUBCONTRACTORS AND SUPPLIERS

A. Cestone Co., Inc., Brentwood MD., roofing; Vienna Glass Co., Vienna, glass & glazing contractor; Virginia Sprinkler Co., Inc. Springfield, sprinkler contractor; Court House Plumbing, Inc., Fairfax, plumbing contractor; Superior Air Systems, Lorton, heating/ventilating/air conditioning contractor; Coastal Electric Corp., Fairfax, electrical contractor.



Chesapeake Bay Plaza

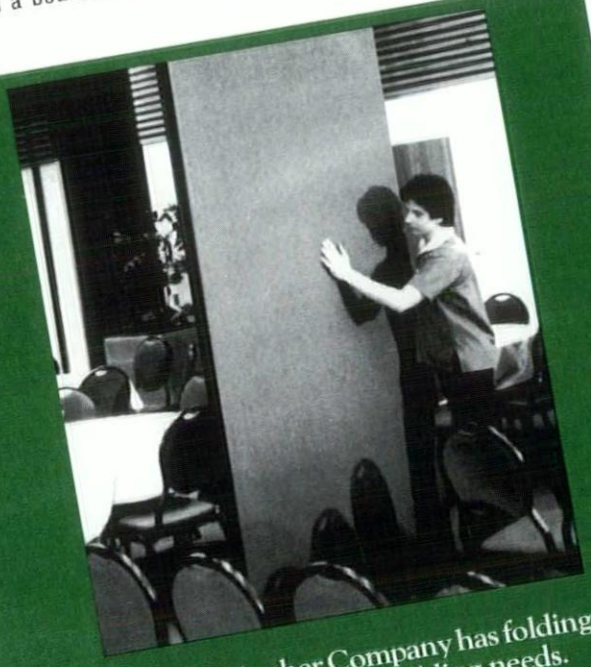
(From page 46)

provide a counterpoint to the colorful illuminated awnings.

". . . A silk purse from a sow's ear" may not be an applicable description; but the efforts of the owner-architect-contractor development team have produced a project design which has transformed a boarded up, unused, neighborhood eyesore into a viable, inviting, productive project.

Carpex Construction Co., Inc. of Springfield was general contractor for the project.

SUBCONTRACTORS & SUPPLIERS
Newton Asphalt Co., Inc. of Va., Alexandria, paving contractor; Fredericksburg Construction Co., Inc., Lorton, concrete contractor; B. C. Harrington, Inc., Springfield masonry contractor; Perry Steel Sales, Inc., Silver Spring, MD, steel supplier; R. D. Bean, Inc., Beltsville, MD, roofing and roof insulation; Woodbridge Glass Co., Inc., Woodbridge, glass & glazing contractor; Atlas Painting Co., Woodbridge, painting contractor; Panel Systems, Inc., Springfield, exterior wall finish; Federal Fire Protection, Davidsonville, MD, sprinkler contractor; L. C. Plumbing & Heating, Gordonsville, plumbing contractor; Superior Air Systems, Inc., Lorton, heating/ventilating/air conditioning contractor; and Coastal Electric Corp., Fairfax, electrical contractor.



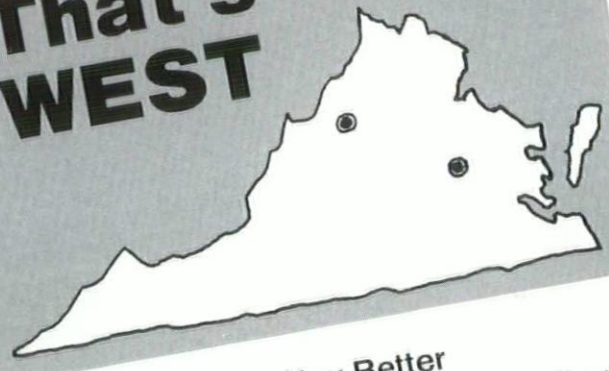
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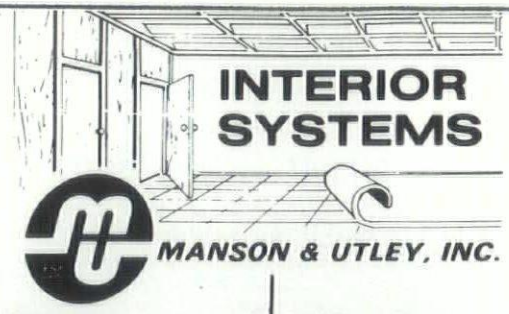
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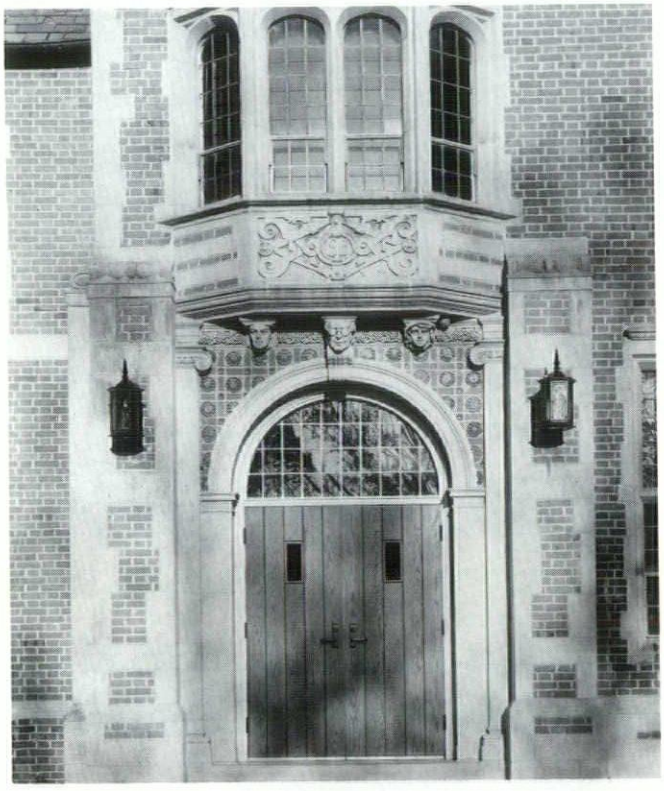
BASS CONSTRUCTION CO., INC.

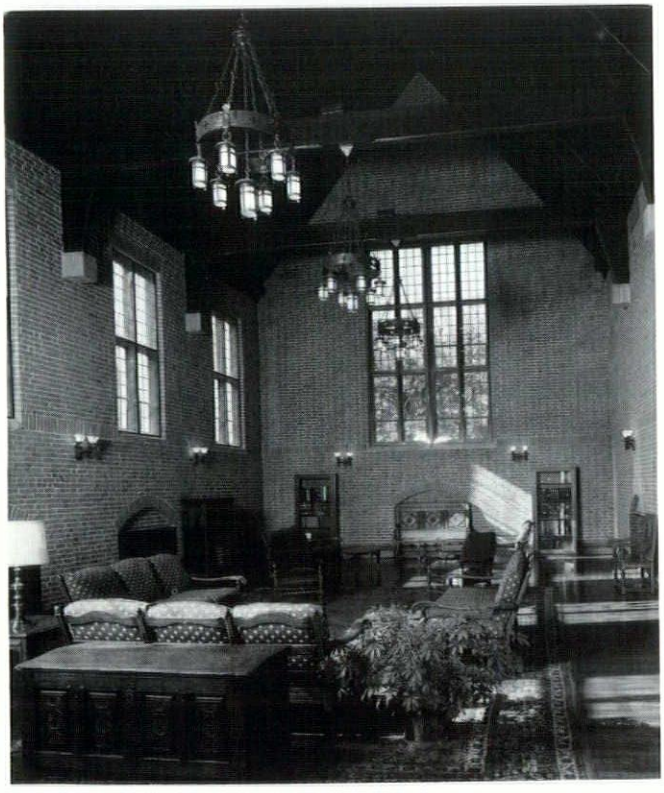
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We consider it a privilege to have participated in the Renovations and Additions to Sarah Brunet Hall, U of R, and in the Alterations to the Goodwill Industries Building.

Sarah Brunet Hall Renovations and Additions

Marcellus Wright, Cox and Smith, Architects





Owner: The University of Richmond • Location: Richmond

Project Architect/Designer, Lesle W. Louden/ Edward A. Smith • Interior Designer, Barbara E. Goodwin • Structural Engineer, St. Clair, Callaway and Frye • Mechanical/Electrical Engineer, MEAD — Master Engineers and Designers • General Contractor, Bass Construction Co., Inc. • Photography, Whitney Cox.

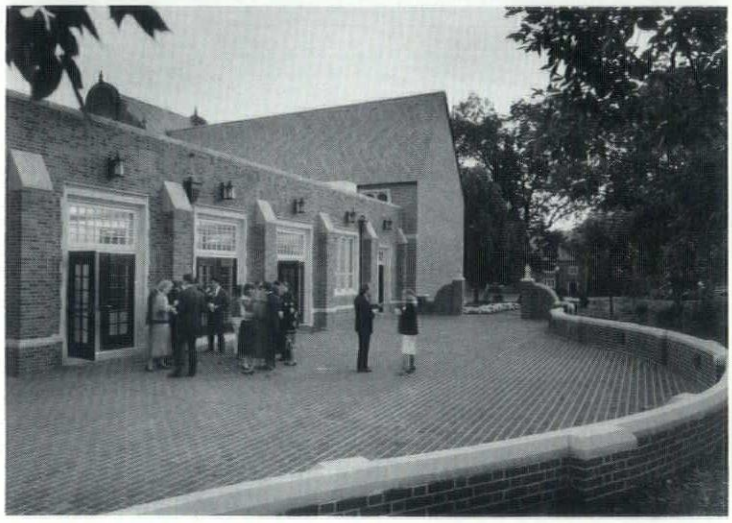
Sarah Brunet Memorial Hall was originally constructed in 1913 to serve as the refectory, or dining hall for Richmond College (now part of the University of Richmond). The oldest part of the Collegiate Gothic Revival building featured two large dining rooms on the first floor, with a service wing on the back, and two small floors above. The service wing gave way to two large dining room and kitchen additions in the 1940s and early 1960s. When the University of Richmond combined men's and women's dining facilities in 1982, a new dining hall was constructed and Brunet Hall was abandoned. Following a planning study, Brunet Hall's 22,600 square feet were renovated into classroom, office and reception space.

The Alumni Center now occupies the oldest part of the building. The large dining rooms, with their exposed wood trusses and brick walls, were restored, removing paint, partitions and other remnants of previous remodelings. The main entrance, which had been filled with a storefront system, was reworked with new paneled wood doors and leaded glass. The second and third floors were made into offices with the addition of a new exterior stair for egress.

The remainder of the building underwent substantial interior renovation to house two continuing education departments, the Institute for Business and Community Development (I.B.C.D.) and the Women's Resource Center (W.R.C.), as well as some shared facilities. The I.B.C.D. offices and classrooms, a large shared meeting room and a skylit gallery ocupy the 1940s addition, which had been the main dining room. The 1960s addition, which had recently served as the kitchen, now contains the W.R.C.'s offices, counseling, and classroom spaces. A new entrance to this area was added, hiding an awkwardly proportioned connection between the two previous additions, and expressing the W.R.C.'s identity with details derived from the original building entrance. A 600 square foot storage room was added to the other side of the building, separating the loading dock from a new terrace, used for outdoor gatherings.

The challenges of converting an old food service facility into first class academic space were many. The program's particular functional requirements were fit tightly between existing



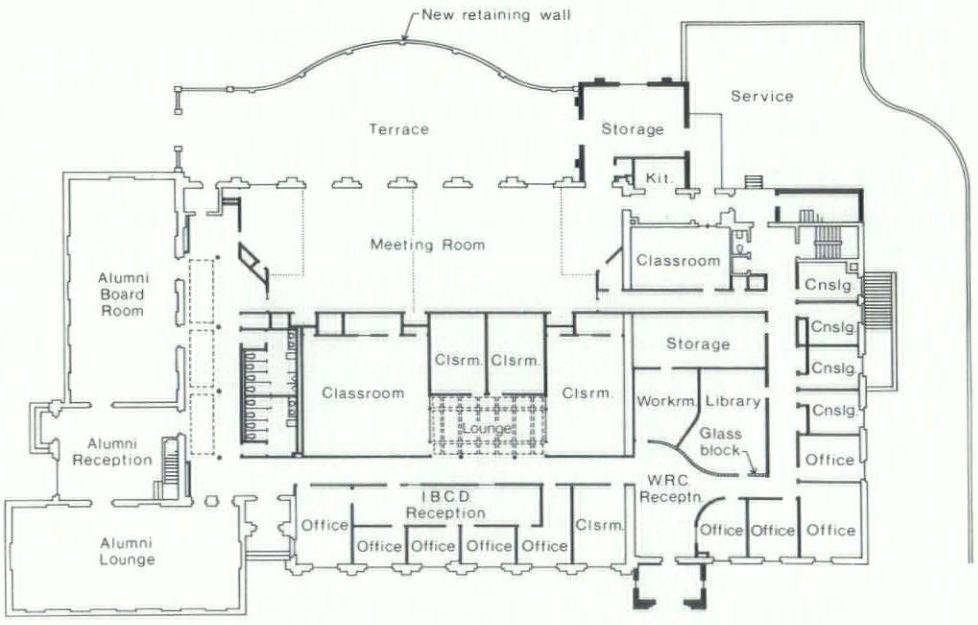


structural elements. New furred finishes around unevenly spaced columns and joists were detailed to make them appear uniform. Skylights were added to provide interior rooms with natural light and a sense of place. Fire safety features were added as required by code. Handicapped access to first floor spaces was provided. Mechanical equipment was squeezed into restricted spaces to maintain generous ceiling heights and respect existing window heads. Lighting, finishes and furniture were carefully integrated to establish a new identity for the building.

Bass Construction Company, Inc. of Richmond was general contractor for the project.

SUBCONTRACTORS & SUPPLIERS
(Richmond firms unless noted)
Canada Contracting Co., Inc., demolition; Interstate Construction Corp., excavating & paving contractor; Capital Masonry Corp., masonry contractor/manufacturer/supplier, mortar & stonework; Bybee Stone Co., Inc., Bloomington, IN, stonework supplier; Virginia Engineering Sales Co., steel erection/joists; Hope's Architectural Products, Jamestown, NY, steel windows & doors; N. W. Martin & Bros., Inc., roofing; Lord and Burnham Construction Corp., Irvington-on-Hudson, NY, skylights; F. Richard Wilton, Jr., Inc., Ashland, wall insulation, plaster contractor & gypsum board contractor; Woodworking Specialist Co., Inc., millwork & wood doors; Richmond Primoid, Inc., waterproofing; E. S. Chappell & Son, Inc., Mechanicsville, caulking; Perkins & Glass, Inc., Glass & glazing contractor; and J. S. Archer Co., Inc., folding partitions.

Also, Energy Options of Virginia, Inc., storm windows; Woody-Shelton Stained Glass Co., Ashland, leaded window; Pleasants Hardware, hardware supplier; HIVA of Richmond, Inc. Ashland, ceramic tile; Manson & Utley, Inc., acoustical treatment & resilient tile floor; Costen Floors, Inc., special wood flooring; Glen W. Todd Painting Co., painting contractor; City Wide Decorators, Inc., special wall finish; Dagenhart Sprinkler Co., sprinkler contractor; Reames & Moyer, Inc., heating/ventilating/air conditioning contractor; The Howard P. Foley Co., electrical contractor; Peninsula Slate Co., Troy, MI, chalkboards; and Roanoke Engineering Sales Co., Inc., metal partitions.



FIRST FLOOR PLAN
0 5 10 20 40

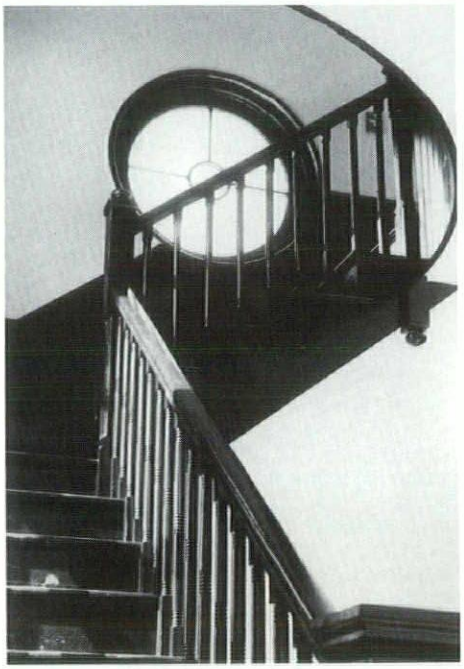
LEGEND
New construction
Existing construction
Skylight above
Operable partition

St. Mary's Lyceum Renovation

Richard Thomas Clausen & Associates, Inc. — Architects

Owner: St. Mary's Catholic Church • Location: Old Town Alexandria

Architectural Design Team, Richard Thomas Clausen, AIA and James T. Goggins, AIA. Associated/Consulting Architect, Donald L. White, Ltd. • Site Engineer/Surveyor, Alexandria Surveys, Inc. • Structural Engineer, FDE Ltd. (John Woods, P.E.) • Mechanical/Electrical Engineer, J. G. McNabb, P.E. • Project Manager, Charlie Peterson • General Contractor, Hitt Contracting, Inc. • Photography, Mehmet Elbirlik.



BACKGROUND:
St. Mary's Lyceum is a free-standing masonry and wood frame building consisting of the original structure built in 1888 and a series of additions constructed sometime after. The original function of the building was that of a school, with classrooms on the first level and a combination auditorium/gymnasium on the second floor.

At the time of the architects' first walk-through in May of 1985, the building was in disrepair. The second floor had not been in use for approximately 15 years and the first level was used intermittently as a meeting place for various parish groups.

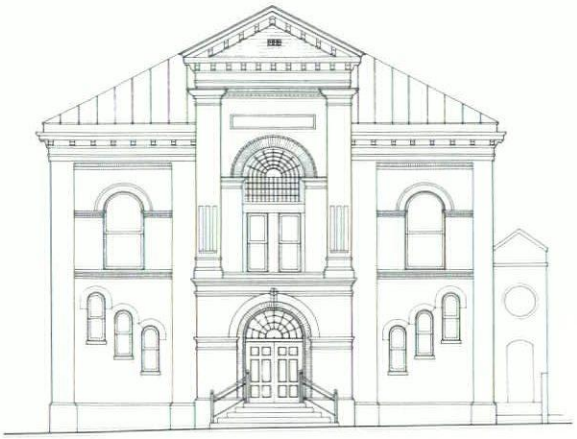
Though the structure was found to be sound, many of the original finishes were either badly deteriorated, lost or covered over. The mechanical, electrical and plumbing systems were antiquated and needed to be replaced. The roof, gutters and downspouts leaked and were also in need of replacement. Water damage from these leaks had caused most of the destruction of interior finishes.

PROGRAM AND SOLUTION
The Lyceum is located in Old Town Alexandria across the street from the parish rectory and around the corner from St. Mary's Church. Given this central location, it was the desire of the owner to revitalize the building and again make it the focus of the parish. The program therefore called for the construction of new administrative offices and meeting rooms on the first level, with a new auditorium space and kitchen on the second floor. Since a large portion of the users would be elderly, a further requirement was ease of access to the major spaces.

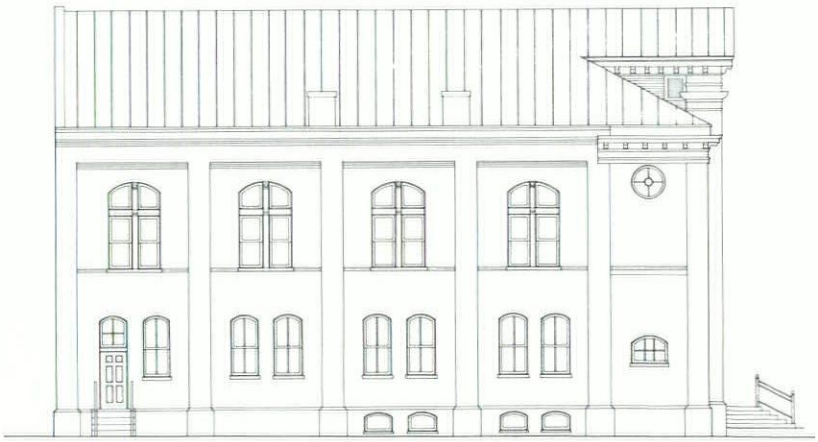
The first consideration in developing the design solutions to meet the program criteria was to maintain and restore the original character and design elements of the structure with a minimum of exterior construction.

The original wooden grand staircase leading to the auditorium and balcony above was the only stair in the building; therefore, a second, rated stair would have to be incorporated into the design. The logical location for this stair was within the existing right rear addition. However, that space did not have sufficient height or width to accommodate the stair. The solution was to build half the stair within the original building, cut through the original exterior wall into the existing addition and complete the stair run within the addition.

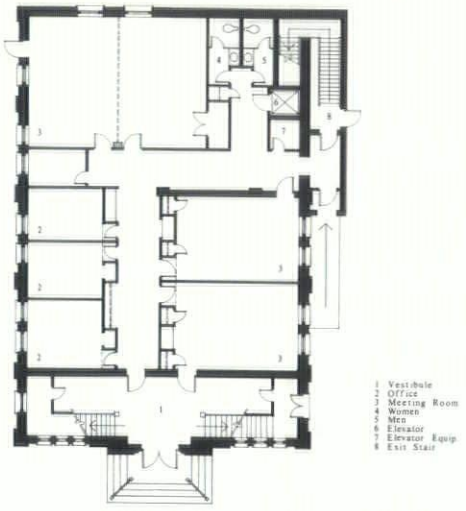
Addressing the requirement for ease of access, a number of elements presented conflicts. In the first place, the existing main entrance doors are elevated from the sidewalk and reached by exterior steps. Secondly, there is a nine-inch step between the first floor front and the floor level of the rear. As a third consideration, the



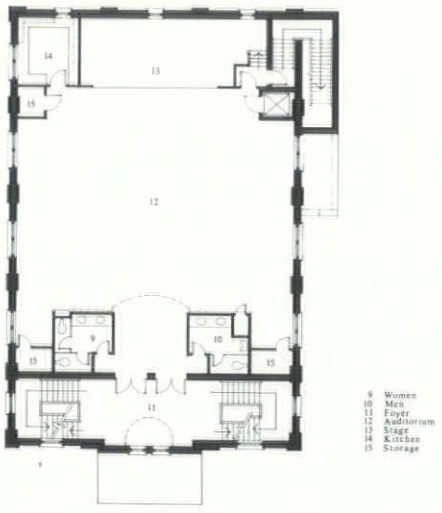
FRONT ELEVATION
0 2 5 10



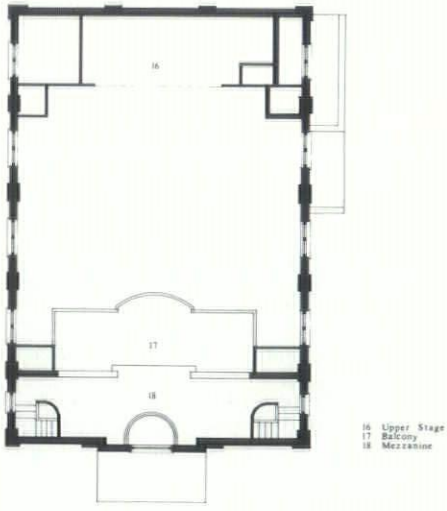
SIDE ELEVATION
0 2 5 10



FIRST FLOOR



SECOND FLOOR



MEZZANINE LEVEL

only access to the second floor was via the existing staircases.

The solutions to improve access on the first level were twofold: reconstruction of an existing sidewalk on the side of the building in order to incorporate a slight incline leading to a rear foyer; and a second interior ramp to connect the front and rear floors. Vertical access to the second floor was solved by a new two-passenger elevator adjacent to the rear foyer.

The new layout of the interior consists of a central hall connecting front and rear foyers. Off this hall are located meeting rooms and offices, with ancillary facilities located at the rear. On the second floor, the auditorium is the predominant space with the stage and kitchen to the rear and new lavatories with balcony above in the front. At the balcony level, an existing wall was taken down to increase visibility to the stage and a half-circle cut into the floor to reflect the arched window on the exterior. This window is also a source of light to the auditorium foyer below.

In keeping with the intent of restoring as much of the original finishes as possible, interior door and window casings were repaired or replaced with new to match existing. The bead board wainscotting was refurbished, the original windows salvaged and repaired, original auditorium floor refinished and the new balusters at the balcony were copied from the originals at the main staircase.

On the exterior, the brickwork was repointed, a new stainless steel standing seam roof installed, and the front steps removed and replaced with cast stone and decorative black iron railings.

Hitt Contracting, Inc. of Arlington was general contractor for the project.

SUBCONTRACTORS & SUPPLIERS
American Stone, Inc., Newington, concrete supplier; John Parker Masonry Contractor, Fairfax, masonry contractor; General Building Services, Oakton, masonry supplier; Hamilton Iron Works, Inc., Woodbridge, steel supplier; Samuel C. Boyd & Son, Inc., Tuxedo, MD, roofing; Dominion Insulation, Inc., Woodbridge, wall insulation; and Herson Glass Co., Washington, DC, glass & glazing contractor.

Also, AAA Thermal Windows & Doors, Chantilly, metal doors & frames; Lester's Hardware, Springfield, hardware supplier; Virginia Floors, Inc., Alexandria, carpet; Robert Thompson, Inc., Beltsville, MD, elevator; Fire-Mak Sprinkler Systems, Inc., Baltimore, MD, sprinkler contractor; F. W. Harris, Inc., Annandale, plumbing contractor; and James R. Harris, Inc., Alexandria, heating/ventilating/air conditioning/electrical contractor.

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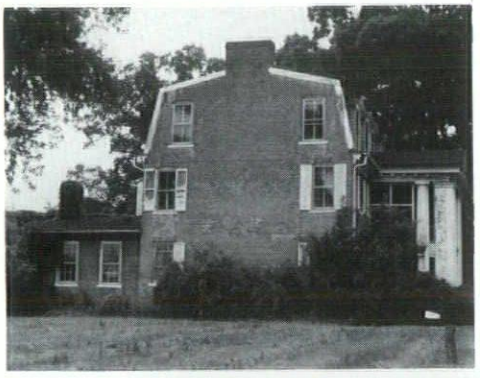
Proud participants on St. Mary's Lyceum Renovation and the Marian Fathers Scholasticate, currently featured.

Quality Inn — Carradoc Hall

Gordon & Greenberg, Inc. — Architects

Owner: Marfac Management Co. • Location, Leesburg

Project Architect/Designer, T. R. Zanders • Landscape Architect/Site Engineer/Surveyor, Chamberlain Wolford Associates • Interior Designer, Hugh Dear Associates • Structural Engineer, Advance Engineers Ltd. • Mechanical/Electrical Engineer, Blitz Associates • Geotechnical Engineer, Rebull & Associates • Sanitary Systems, Nova Associates • General Contractor, L. F. Jennings, Inc. — James Dixon, Project Manager • Photography, F. Harlan Hambright & Associates, Inc.



According to a local newspaper article Carradoc Hall was built by Joseph Newton in 1773. It was a simple two-story central passage plan brick dwelling with interior end chimneys. The builder utilized Flemish bond brickwork at the front and five course American bond at the rear and sides. Jack arches are utilized above 9/6 and 6/6 double hung windows. All interior flooring is wide plank pine. The partial basement shows a stone foundation, with an unexcavated crawl space under 2/3 of the home. Robert Harper married a daughter of Joseph Newton and she inherited the property prior to the Civil War. Her son, Colonel Robert Newton Harper altered the facade to reflect the Georgian revival style by adding a giant order Roman doric portico with a second floor gallery and a fully pedimented and bracketed medallion cornice. During the same period the original frame roof was changed to a gambrel roof to allow the addition of four bedrooms on the third floor. Pedimented 2/2 double sash window dormers and a box cornice with heavy brackets were also added at this time. The front entry is flanked by full height sidelights and engaged doric columns.

In the mid 19th century, a two-story rear brick ell was added with irregular American bond brickwork and an unusual shed roof. A wood framed addition to this was made after the turn of the century and was covered in brick patterned pressed tin. A frame porch with turned posts and a cut-out pattern balustrade extends across the east elevation of the rear ell.

Over time much of the interior has changed; however, a portion of the original woodwork remains. The doors and windows in the main portion of the house are trimmed in double architrave trim. The windows have flared reveals. A chair rail encircles each room. First floor mantels feature paneled pillasters, a plain frieze, and molded shelf.

Although it is not a classic home on the grand scale of the large plantation homes of Virginia, Carradoc Hall nevertheless represents a sturdy example of a home that has served its occupants effectively for nearly 200 years. The task that Marfac Management Company brought to Gordon & Greenberg, Inc. was to provide a

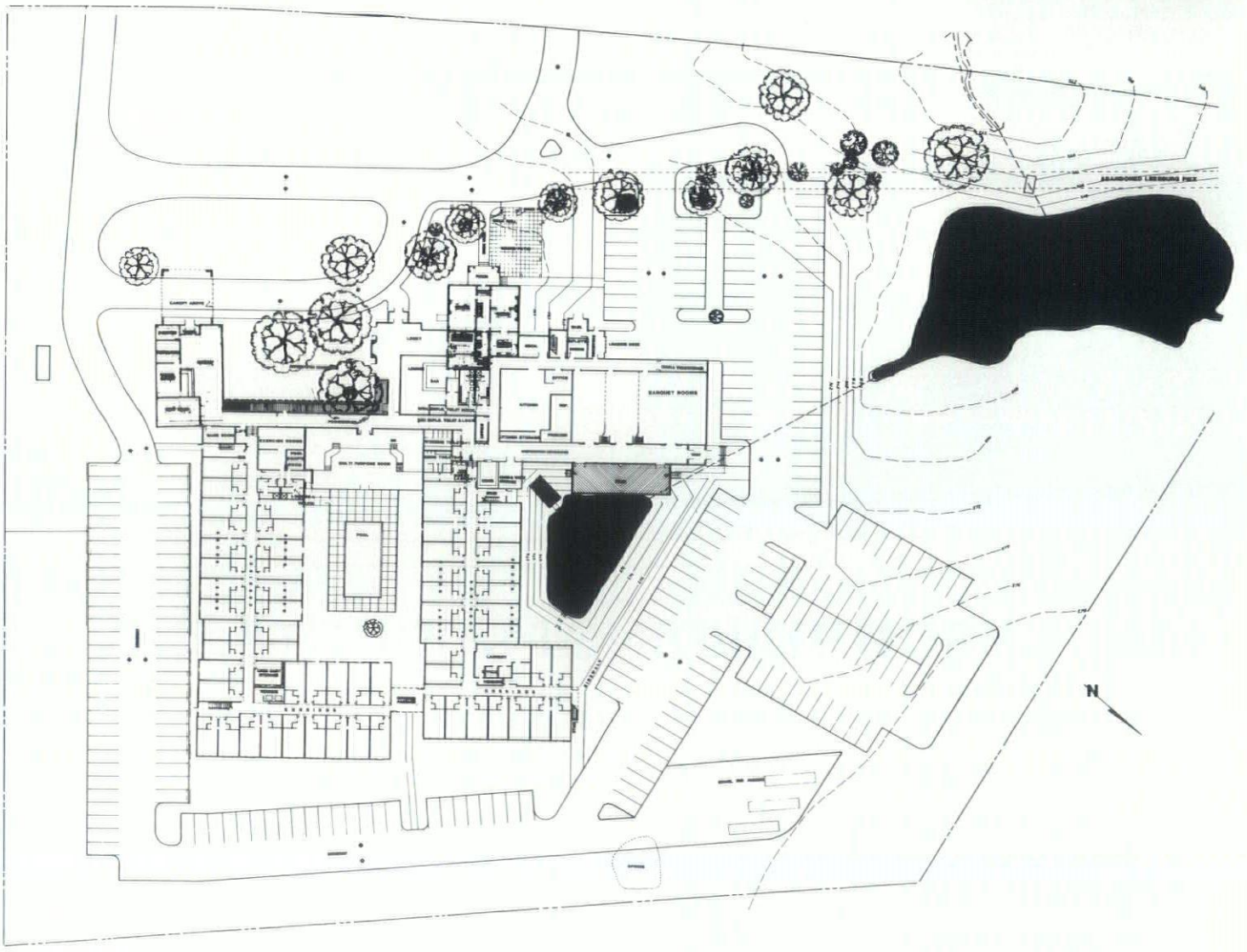


means of implementing their program to allow the estate to continue to fruitfully serve its owner's needs into the future. This was accomplished through a close partnership with the general contractor, L. F. Jennings, who was able to bring the hotel project to life within intense budgetary constraints.

The owner's program requirements called for the home to be renovated to prime condition with the first floor rooms being utilized as a restaurant and the two upper floors to have two, two-room suites per floor. The guest rooms are furnished with 19th century furnishings collected by one of the owners, and the restaurant is furnished with appropriate period pieces. New structures to be added included a ballroom, lounge, multi-purpose room, exercise room, enclosed swimming pool, 120 guest rooms, and the support facilities for these areas.

The design concept treated the project as though it were a large brick main home surrounded by wood sided supporting outbuildings. The "main house" consists of the original home which is flanked by two additions which utilize complementary forms and roof lines. One side contains the restaurant entry and lounge, the other, support facilities. Next it was decided that the banquet room would be a part of the house section and it was placed to the rear of the support





areas where the slope of the site would help to conceal the mass behind the existing home. On the opposite side of the home the original rear porch and balustrade were recreated to link the house proper with the "outbuildings." The hotel lobby and multi-purpose room are in the foreground; behind these areas are located the two-story guest room wings. By situating the largest masses on the downhill side of the property the prominence of the original home was maintained along with the 40"-60" oak trees which are adjacent to the home and line the original 1½ lane wide State Route 7.

A round robin series of discussions with subs established the most economical framing method for the new guest room construction to be wood frame with split 60' 2x roof trusses. The commercial areas, with the exception of the porch and hotel lobby "barn" which are also wood framed, are steel framed with steel exterior bearing studs and beam and column interior bearing. New guest rooms are finished to match the original home with chair rails, base and cornice moldings and a period paint color scheme.

The water supply is ground well supplied, as city water was not available. The sanitary system engineered by Steve Chen provides for on-site collection and then is pumped off-site to the far side of State Route 7 for connection to the city sanitary system. The series of ponds are fed by the numerous on-site springs and utilized for part of the fire protection system, as well as for aesthetics.

The project is currently operational as a full service hotel with the renovated home being utilized as a bed and breakfast inn.

L. F. Jennings, Inc. of Falls Church was general contractor and handled foundations, concrete work, masonry work, and carpentry. James Dixon was project manager.

SUBCONTRACTORS & SUPPLIERS

The Driggs Corp., Capitol Heights, MD, excavating; J. T. Patton & Sons Turf Farms, Inc., Silver Spring, MD, landscaping materials; R. W. Blake Landscape, Waterford, landscaping contractor; APAC-Virginia, Inc., Chantilly, paving contractor; Trowbridge Steel Co., Inc., Sterling, reinforcing; Crider & Shockey, Inc., Leesburg, concrete supplier; Continental Clay, Martinsburg, WV, masonry manufacturer; Potomac Valley Brick & Supply Co., Rockville, MD, masonry supplier; Arlington Iron Works, Inc., Manassas, steel supplier/erection/joists/roof deck; Miscellaneous Metals, Frederick, MD, miscellaneous metal; MPZ Roofing c/o Associated Roofing Contractors, Inc., Leesburg, other roofing; Davenport Insulation, Inc., Springfield, roof/wall/foundation insulation; Brandt and Chopp Roof Trusses, Inc., Brandywine, MD, structural wood; and Herndon Lumber & Millwork, Inc., Gainesville, millwork & wood doors.

Also, Caulking Applicators, Inc., Lorton, caulking; Jacobson Building Products, Inc., Rochester, NY, metal doors & frames & hardware supplier; Vienna Glass Co., Vienna, windows & storefront; Drywall Specialties, Ltd., Crofton, MD, gypsum board contractor; Kelly Tile Co., Washington, DC, ceramic tile; Stafford Systems, Inc., Fairfax, acoustical treatment; Southern Maryland Floor Co., White Plains, MD, resilient tile; Quiet Floor Systems, Inc., Towson, MD, special flooring; Sutherland Decorating, Springfield, painting contractor; Glidden Paint & Wallcovering Store, Alexandria, paint supplier; Glidden Paints, Reading, PA, paint manufacturer; Olympic Swimming Pool Co., Inc., Alexandria, swimming pools; Automatic Sprinkler Corp. of America, Baltimore, MD, sprinkler contractor; Robert F. Zeigler Enterprises, Inc., Hagerstown, MD, plumbing/heating/ventilating/air conditioning contractor; Dominion Electric Supply Co., Arlington, lighting fixtures/electrical equipment supplier; and Richardson Electric Service, Inc., Warrenton, electrical contractor.

Others were: Owens & Dover, Inc., Merrifield, site utilities; Paul White, Fredericksburg, curb & gutter site concrete; Loudoun Pest Control, Leesburg, soil treatment; Clear Flow Co., Waynesboro, sewer pump station; Dominion Well Co., Manassas, well; Overhead Doors of North Washington, Beltsville, MD, rolling doors; Knickerbocker Co., Inc. c/o Chesapeake Building Specialties, Wheaton, MD, toilet partitions; Schultz & Mellits, Inc., Bowie, MD, fire extinguisher cabinets & valve cabinets; Modern Door & Equipment Sales, Inc., Waldorf, MD, operable wall system; Cheaspeake Building Specialties, Wheaton, MD, toilet accessories & wall valets; Chandler-Maley, Inc., Alexandria, wheel chair lift; Coastal Striping & Painting Corp., Woodbridge, striping; Airpac Systems, Vienna, thruwall units; and Froehling & Robertson, Inc., Richmond, testing.

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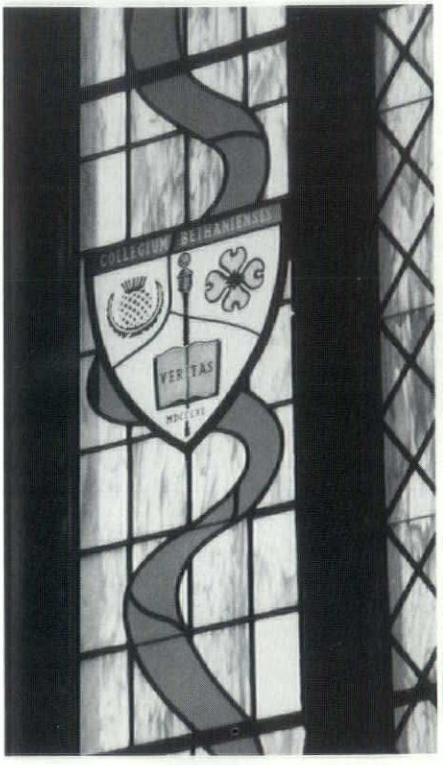
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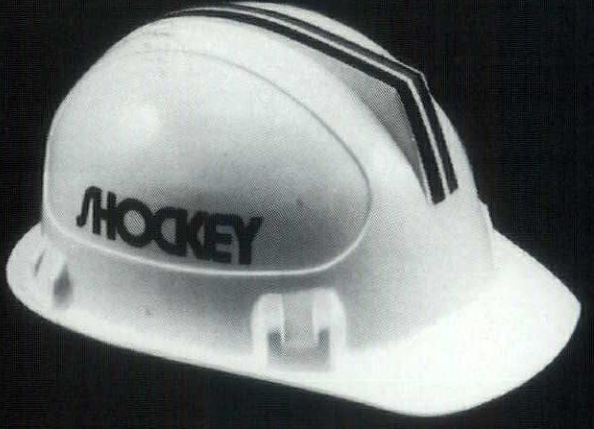
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Old Main, Bethany College

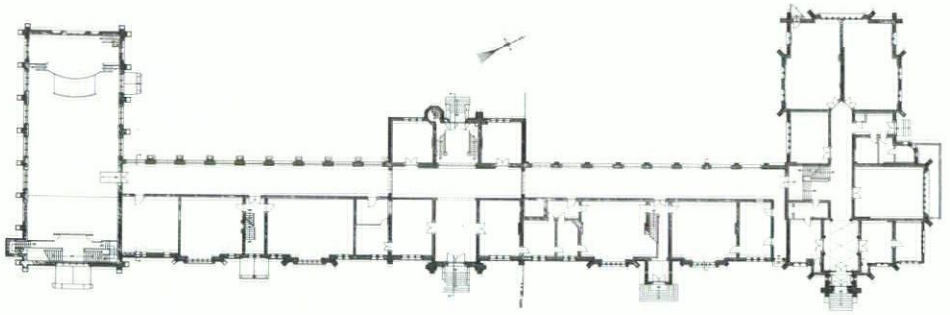
Browne, Eichman, Dalgliesh & Gilpin, P.C. — Architects

Owner: Bethany College • Location: Bethany, West Virginia

Project Architect/Designer, Henry J. Browne • Project Manager, Margaret W. DeMallie • Structural/Mechanical/Electrical Engineer, Hanover Engineers, P.C. • General Contractor, Harry W. Trushel Construction Co. - Mark Trushel • Photography, J. Dana Garner.

Bethany College in Bethany, West Virginia, was conceived and founded in 1840 by Alexander Campbell, who envisioned a college environment which would unite literary and moral teaching in an entirely rural and salubrious setting.

When the original main college building was destroyed by fire in 1857, the Board of Trustees commissioned Architect James Key Wilson of Cincinnati, Ohio to erect a new main building "in the Gothic style," as "the style most fitly expressive of the inspiring nature of the Christian's aims and hopes." James Wilson had worked in the office of James Renwick, Architect of the Smithsonian Building in Washington, D.C., where he was exposed to Renwick's interpretation of the Gothic style. Renwick's use of full picturesque irregularity and axial asymmetry is reflected in Wilson's design of Old Main in Bethany. The design and construction of Wilson's Old Main building is recognized as one of the most impressive accomplishments of its era.





Four-fifths of the structure was complete by 1861. After delays caused by the Civil War years, the "great hall" was finally completed in 1870, and the college enjoyed a "Golden Age" and claimed a distinguished faculty and outstanding students. In 1879 Society Hall burned, necessitating adaptive renovation of the chapel, museum and library. Eventually, as funds were available, Oglebay Hall was built in 1911 to replace Society Hall.

Each generation has seen alterations and adaptations of Old Main, but the Gothic style has been maintained through the years, and we see in Old Main today the continuity of the original design. Although Old Main was interwoven with the history and life of Bethany College and remained the focal point of the campus, its condition continually deteriorated as the years passed. To stop the decline of this grand structure, the college embarked on a major long-term restoration program in the early 1970s.

The College engaged the firm of Grigg, Wood and Browne (the predecessor firm to Browne, Eichman, Dalgliesh & Gilpin) as architects for what became a long-term, carefully phased program of restoration. After thorough study of the building and analysis and identification of specific problem areas, a planned phasing of work was established and has been carried out over the last 12 years, in four separate phases. Only one phase of work remains, that is the restoration of Oglebay Hall.

The challenge presented by Old Main was to stabilize and restore a magnificent collegiate Gothic structure and at the same time adapt it to new and continuing uses in the life of a vital 20th century college campus.

The first priority was given to exterior stabilization and the initial phases of work were intended to seal and renew the exterior shell of the building. In the first phase, the badly deteriorated Pennsylvania slate roof was entirely replaced, all new terne-coated stainless flashing, gutters and downspouts were installed, and all wood, stone, brick and ornamental metal work above the cornice line was repaired or replaced.

In the second phase of restoration, to prepare the building for use as a fire-safe classroom and college office building, a sprinkler system was installed throughout, with pipes concealed and only the sprinkler heads visible.

The next phase included complete removal of plant material from the perimeter and ivy from the walls. It also included corrective tuckpointing of the brick in the entire building and cleaning and repair of all deteriorated brick and stone work. At the same time, the grade around the building was adjusted to allow water to drain away from the stone foundations. In this exterior stabilization phase was included the repair of

every window and door in the entire building. Each window was removed and every section of sound historic fabric was carefully repaired and restored. A T-shaped brass strip was inserted at each side, as an invisible airstop. All doors and wrought iron hardware were repaired or replaced to match the original. Emergency egress hardware was sympathetically installed in order to minimize visual concerns.

Finally, in the fourth and latest phase of work, programmatic and cosmetic needs were addressed and the building was returned to its place as the central focus and function of the college. The restoration of Commencement Hall included: removal of an early 20th century intermediate auditorium floor level; furring of walls and adding of insulation to walls and ceiling; installation of a new fan coil heating system concealed behind decorative casework; replacement of stone flooring; installation of sprinkler system concealed in hammer beam truss system; stabilization and reinforcement of walls and repair of wood trusses; design and custom-fabrication of appropriate wrought iron light fixtures; and the design and fabrication of stained glass windows and heraldic flags.

In the restoration of Old Main, all exterior walls were furred in to receive new insulation; vinyl flooring was removed and original wood floors refinished; dropped ceilings and fluorescent fixtures were replaced with new full height plaster ceilings and appropriate period lighting and all rooms were painted in a palette of original colors. The Old Main work included restoration of the Main Parlor, where light fixtures were replicated from an old 19th century photograph; and design of administration offices and the Office of the President. New custom light fixtures were designed and installed for all the corridors, classrooms, stairwells and for the main grand staircase where all original woodwork and wainscoting were restored.



Once again, Old Main stands proudly as a National Historic Landmark building. With its picturesque exterior repaired and its interior spaces given new life, the "grande dame" of Bethany will certainly oversee the coming of many more generations of students as a result of the accomplishment of its preservation.

Harry W. Trushel Construction Company—Mark Trushel, of Weirton, West Virginia was general contractor. The firm also handled foundations, concrete work, carpentry, waterproofing, caulking, acoustical treatment, resilient tile, and carpet.

SUBCONTRACTORS & SUPPLIERS
Contractors Supply Corp., Wheeling, WV, concrete supplier; NAI, McKeesport, PA, stonework supplier; Taflan Steel, Bridgeport, OH, steel supplier & miscellaneous metal; Weirton Lumber Co., Weirton, WV, millwork & wood doors; Arthur Miller Studios Ltd., Richmond, stained glass; Tri State Builders, Martins Ferry, OH, hardware supplier; Patrizio Brothers, Weirton, WV, ceramic tile; Rutter Painting, painting contractor; Festival Flags Unlimited, Richmond, custom flag supplier; Shanly Contracting Co., Steubenville, OH, plumbing/heating/ventilating/air conditioning contractor; Architectural Artifacts and Alleghany Ornamentals, both of Pittsburgh, PA, lighting fixtures suppliers; and McCarty Electric, Wheeling, WV, electrical contractor.

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The Barringer House
VMDO Architects

Client: Barringer Renovation Associates • Location: Charlottesville

Project Architect/Designer, Robert W. Moje, AIA • Interior Designer, The Second Yard • General Contractor, Martin/Horn, Inc. • Photography, Robert Lautman and F. Harlan Hambright & Associates, Inc.

DESIGN AND PLANNING OBJECTIVES

One of the finest examples of the Queen Anne style in Charlottesville, The Barringer House was built in 1896 by Dr. Paul Barringer, former Chairman of the faculty for the University of Virginia. Recognizing the mansion's architectural and historical significance, a private historic development group formed a limited partnership to restore the structure under the historic Tax Certification Act. At the same time the UVa French Department was searching for a facility to serve as its language house where students of French could speak and study daily. Using the Barringer House as Maison Francaise was particularly appropriate as it is in keeping with an educational ideal of UVa's founder, Thomas Jefferson.

The design objective was to preserve the historically important features of the mansion while creating a workable educational facility. Much of this work involved renovations to comply with building and fire codes.

CONSTRAINTS AND OPPORTUNITIES

The restoration of the Barringer House was similar in a sense to an archeological dig. When workmen pried off the mantle of the library fireplace, they found letters from Dr. Barringer's children. Years of neglect, plus some questionable framing methods in the original construction had weakened the mansion. Its wooden exterior stair was a fire hazard, and there was no fire escape route from the third floor. Circulation on the second floor was roundabout and thus, unsuitable for the intended use.

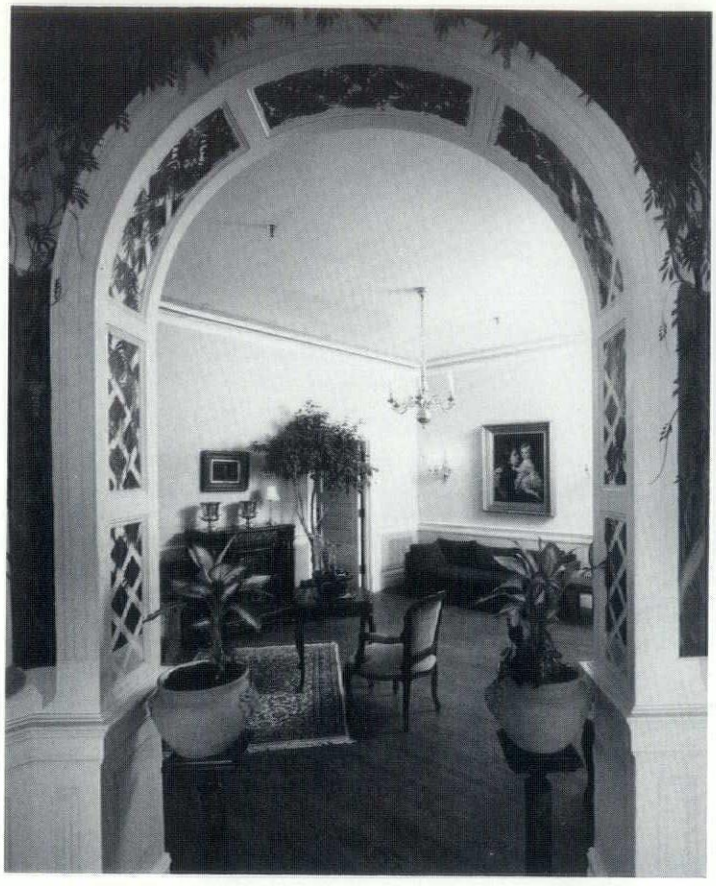
DESIGN SOLUTIONS

The mansion had a collection of varied room sizes, sloped ceilings and shapes, which were judged assets for creating interesting spaces for the students. The first floor of the mansion has a spacious living and dining area providing an excellent environment for conversation, and three seminar rooms for more formal instruction and meetings. The dining room is open during lunch hours for members of the community who wish to enjoy excellent French food and speak the language. Bedrooms, some with rich wood detailing and two with fireplaces, accommodate 34 students and their advisors.

Extensive work was done to improve circulation and bring the mansion up to code. A new central hall on the second floor connects the existing front stair with the new fire stair at the rear of the house. This new stair replaced an existing, hazardous staircase in the basement, and also rises to the third floor, to provide a quick exit route where there previously was none. Plumbing and kitchen equipment were modernized. Public toilets were installed near the first floor dining area.



(Lautman photo)



(Hambright photo)



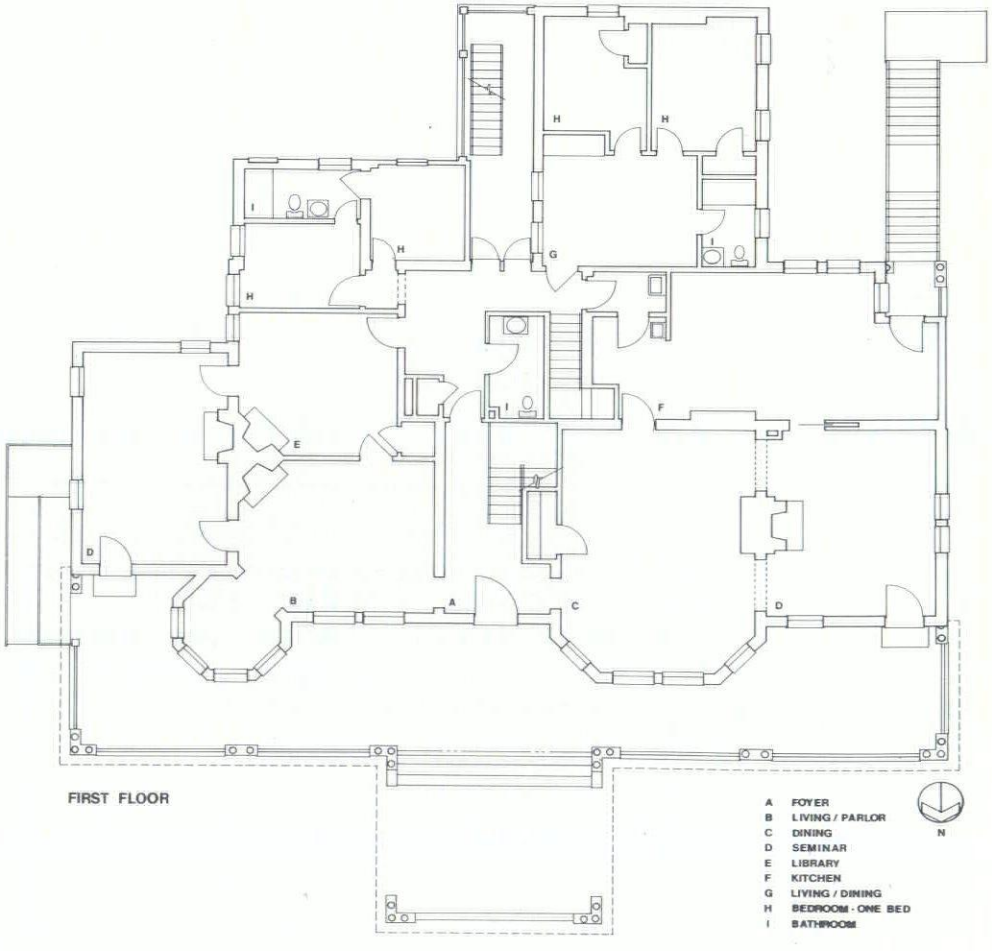
(Lautman photo)

The design team unearthed hidden qualities and took advantage of the rich historical characteristics of this landmark, as much as it solved functional and structural problems. Wherever possible the historic features were restored to their original appearance with paricular attention given to the magnificent facade, the portecochere and the covered porch. If, after careful research, the architects were still unsure about the authenticity of a detail, it was left intact. One of the finer details preserved on the interior was the original glazed tiles around the library fireplace which tell the story of Rip Van Winkle.

Interior designers chose a southern French motif with French fabrics and other details appropriate to today's use. A local artist painted the ceiling and walls of the first floor tower room with colorful, cascading flowers. Ornate chandeliers adorn the common areas. The library walls are trimmed in trompe l'oeil patterns.

Martin/Horn, Inc. of Charlottesville was general contractor for the project.

SUBCONTRACTORS & SUPPLIERS
(Charlottesville firms unless noted)
Better Living, Inc., painting; Design Electric, electrical; A. G. Dillard Jr. Paving, Inc., excavation, paving & curb; The Ceiling & Floor Shop, carpet, resilient tile & base; Ray Fisher, Inc., HVAC; R. H. Harris & Co. Plastering & Drywall Contractor, plaster; L. A. Lacy, Inc., plumbing; W. A. Lynch Roofing Co., Inc., roofing; Richard A. Oliva & Sons, Inc., ceramic tile; Worsham Sprinkler Co., Inc., Ashland, sprinkler; Holsinger Lumber Co., Inc., Staunton, millwork; and Restaurant Specialty, Inc., kitchen equipment.



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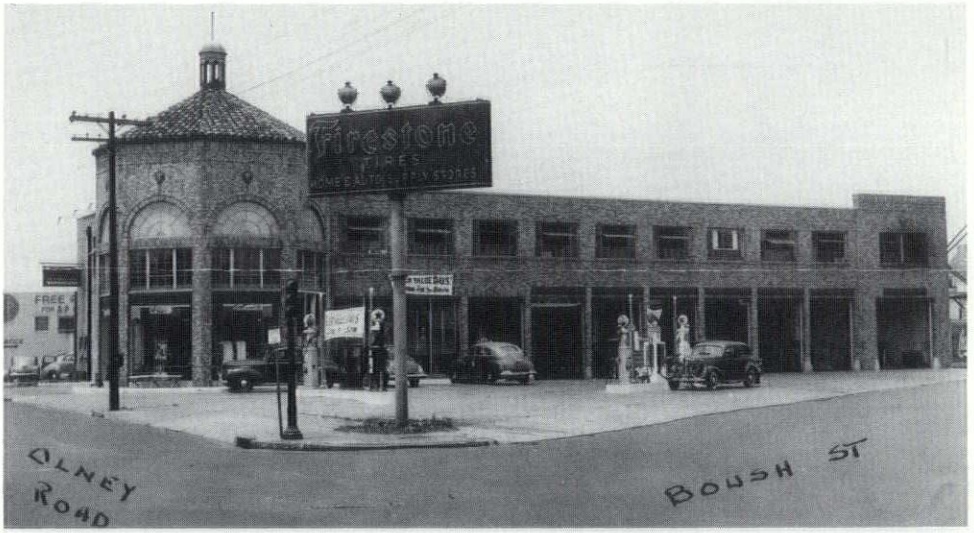
Ghent-Olney Building (Firestone Building)

Architecture by Gerald F. Martin

Owner/Developer: The Runnymede Corporation • Location: Norfolk

Project Architect/Designer, Gerald F. Martin, AIA • Landscape Architect, E. G. Carson and Associates • Site Engineer/Surveyor, Miller-Stephenson, P.C. • Structural Engineer, Lewis H. Bridges, P.E. • Mechanical/Electrical Engineer, Old Dominion Engineering • General Contractor, The Runnymede Corporation • Photography, Tamte-Wilson Photography.





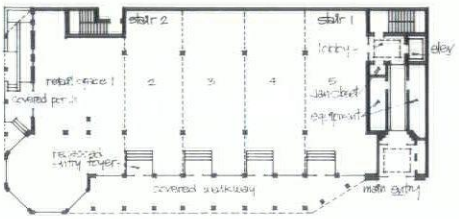
The building at the corner where Boush Street, Olney Road and Virginia Beach Boulevard meet in downtown Norfolk's Ghent Section was occupied by the Firestone Tire and Rubber Company from the early 1920s until late 1984. Economic conditions and a transfer of tire purchasing and installation services to the more practical retail shopping malls allowed for the relocation of the original tenant. This in turn allowed an opportunity to redevelop the structure to a more suitable office and specialty shop retail use that is more representative of the culturally dynamic Ghent community and its young urban professional inhabitants. The product that has emerged from this development is one that has pleased the developer, The Runnymede Corporation of Virginia Beach, as well as the local governmental agencies and the community in general.

The original warehouse and service station was built in the 1920s by Firestone in a Spanish-Mission style, complete with clay tile roofing and a pseudo bell-tower.

The building underwent one previous major facelift in the 1960s through the addition of a steel framework and porcelain enamel on steel panels which was a renovation typical of the modern urban renewal wave of that period. The building had remained as such until the present renovation was undertaken in late 1984 and early 1985.

The design for the renovated building exterior was developed to respond to and complement the historic and cultural quality of Norfolk's Ghent section. The building would also have to





serve as a prominent landmark since its location was on the edge of the popular new Ghent residential, museum and theater corridor. The Runnymede Corporation, owner/developer, had always considered the site to be a "Gateway to Ghent" because of its close proximity to the financial districts of Norfolk's thriving downtown waterfront.

The original two-story concrete framed, masonry veneered, wood piled warehouse structure was modified extensively to create a new third floor and roof. The ground floor level was raised by approximately two feet to conform with current USCG flood plain regulations for the Downtown waterfront district. A number of two-story hydraulic lift bays were enclosed to create a new second floor leasable office space. An elevator and two additional independent stairways were required to meet accessibility and egress regulations to the upper floors. The electrical, mechanical and plumbing systems were replaced completely, and a complete new sprinkler system was added.

The Ghent-Olney Building renovation, received particularly strong support from Norfolk's governmental departments, without whose support this project could not have been completed. The project received unanimous approval without exception from the Norfolk Design Review Committee, The Norfolk Planning Commission and Staff, the Norfolk City Council, and the Norfolk Public Parking Authority.

The project's acceptance by the general community is evidenced by the fact that 88% of the available leasable space in the building was leased prior to completion of construction.

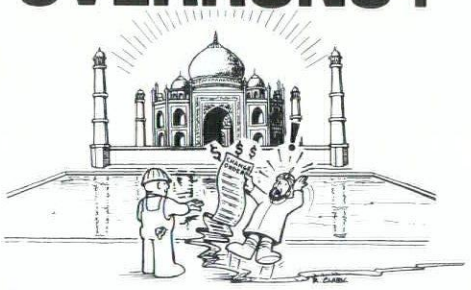
The community's ability to identify with a familiar design theme and detail at a human scale may perhaps be the reason why the Ghent-Olney Renovation has been such a success thus far, to the owners and the community at large.

The Runnymede Corporation of Virginia Beach is the owner/developer and acted as general contractor. The firm handled landscaping, concrete work, masonry work, built-up roof, roof and wall insulation, carpentry, caulking, gypsum board work, ceramic tile, resilient tile, carpet, and painting.

SUBCONTRACTORS & SUPPLIERS
(Norfolk firms unless noted)
London Bridge Greenhouses & Nursery, Virginia Beach, landscaping materials; Hall-Hodges Co., Inc., reinforcing; Tarmac-LoneStar, Inc., concrete supplier; Batchelder and Collins, Inc., masonry supplier & mortar; B & H Steel, steel supplier/erection & miscellaneous metal; Lyf-Tym Products, Virginia Beach, other roofing; Shoffner Industries of Virginia, Inc., structural wood; R. A . Murry Co., Va. Beach/Ches., millwork; Connolly Glass, Chesapeake, glazing contractor & storefront; and Door Engineering Corp., metal doors & frames.

Also, Moore's Building Supplies, wood doors & windows; Seaboard Building Supply Co., hardware supplier; Interior Specialty Co., Portsmouth, exterior Fuller Product furnished, interior drywall & sound partitions; Glidden Paint & Wallcovering Store, paint supplier/manufacturer; Stradley Painting & Wallpapering, Franklin, special wall finish & wall covering; Otis Elevator Co., elevator; Thomas A. Sheets, plumbing/heating contractor; A. W. Hughes Sheet Metal Corp., ventilating/air conditioning contractor; Virginia Carolina Electric Lighting, electrical equipment supplier; and Austin Electric Co., Chesapeake, electrical contractor.

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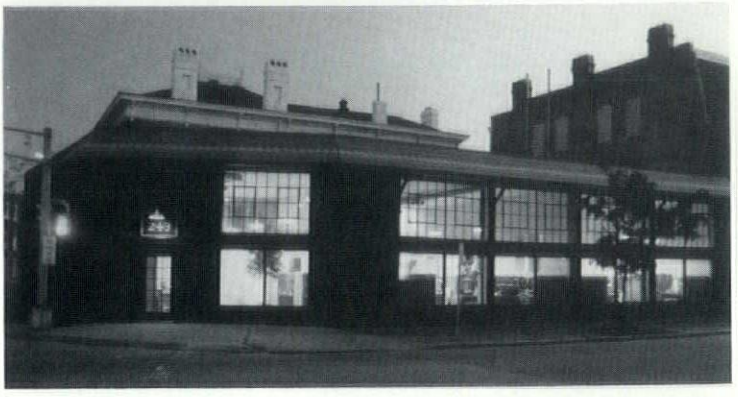
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Hanbury Evans Newill Vlattas & Company — Architects

Owner: Lawler Ballard Advertising • Location: Norfolk

Project Architect/Designer, Roger Newill/ Wesley Page • Structural Engineer, McPherson & Associates • General Contractor, C. F. Hardy Building Corp. • Photography, Wayne Anderson.



This adaptive use project involved the conversion of one of Norfolk's oldest automobile dealerships into studio and conference space for the creative department of a major Norfolk advertising agency. The building is located on a heavily traveled intersection in downtown Norfolk, in the West Freemason Street Historic District. The historic district is characterized by Victorian and Queen Anne style houses, a number of which now house businesses. Hanbury Evans Newill Vlattas & Company, architects and interior designers for the project, was asked to improve the appearance of the run-down building and to create functional workspaces within.

The interior program required the integration of both individual and shared studio and work areas with adequate conference space for in-house, client and audio-visual presentations within an awkwardly divided three-bay structure. These requirements, combined with the desire to maximize the number of individual work stations, were satisfied through the development of a loosely zoned plan utilizing modular work stations and loft areas.

The individual work stations, designed by the architect, are oriented to the north half of the building so that they receive the full benefit of the natural light provided by full height north glazing. Conference, library and audio-visual spaces were located in loft areas on the building's south side, taking advantage of the 16' ceiling heights to isolate these functions from the activity of the main work area. Building services and shared work spaces (cameras, print room, cutting room, storage) are located beneath the lofts in the rear portion of the building. The three bay areas, formed by interior bearing walls, were completely closed off from one another during an earlier renovation. Circulation cut-throughs and large "four-square" pattern openings above the work stations reconnected the bays both functionally and visually creating a more integrated interior in the main work area.

The glazing system on the north elevation was removed and replaced, salvaging only the upper level gridded steel windows. A similar window from the building's south side was relocated to form a new glazing panel directly adjacent to the front entry, replacing an existing metal overhead door. Several metal framed windows added over the years were removed and the openings bricked shut. The brick exterior was repainted. The existing mansard roof was replaced with a new roof of a similar profile, and was extended to cover the entrance. The roof is clad with slate shingles laid in polychromatic pattern, common in the historic district. Applied, painted wood mouldings and the colored slate shingles were used as exterior color accents and were carried through to the building's interior color scheme.

Due to the absence of original photos and a series of patchwork renovations, the original appearance of the structure was unknown. Therefore, a true restoration was not attempted, but rather, a sensitive renovation responding to the structure's character and the context of the surrounding Victorian and Queen Anne style buildings. Colors, materials, and trim applications were chosen not to duplicate but to complement this character.

C. F. Hardy Building Corporation of Virginia Beach acted as general contractor for the project.

SUBCONTRACTORS & SUPPLIERS
Norfolk Iron & Wire Works, Inc., Norfolk, steel supplier/erection & handrails; V & V Enterprises, Norfolk, millwork; Greenbrier Glass & Mirror Co., Chesapeake, glazing contractor, windows, storefront; Bartlett & White Carpet Service, Virginia Beach, carpet; J. L. Christian Painting Co., Inc., Norfolk, painting contractor; Ayers Plumbing & Heating, Chesapeake, plumbing contractor; C. L. Carter Heating & Air Conditioning Co., Chesapeake, heating/ventilating/air conditioning contractor; and Roadcap Elecrical Contractors, Inc., Norfolk, electrical contractor.

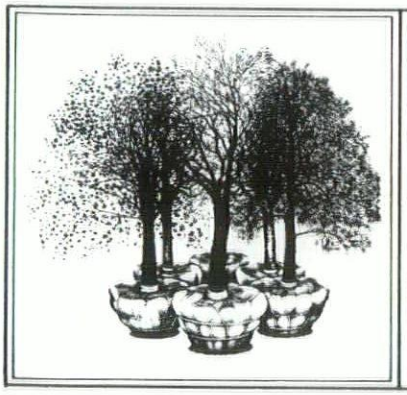


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and the
Alterations to the
Goodwill Industries
Building
and
Renovations & Additions
to
Sarah Brunet Hall
featured in this issue.

Alterations to Goodwill Industries Building

Lee, King, Poole and White — Architects

Owner: Richmond Goodwill Industries, Charles Layman, Executive Director • Location: Richmond

Project Architect/Designer, Albert J. Turner • Interior Designer, Lee, King, Poole & White • Structural Engineer, St. Clair, Callaway & Frye • Mechanical/Electrical Engineer, Simmons, Rockecharlie & Prince • General Contractor, Bass Construction Co., Inc. • Photography: "Before" Photo by John Albers; others by Architect

The Nolde Bakery Building, located in the block bounded by Broad Street, 25th Street, 26th Street and Marshall Street, has been a familiar landmark on Church Hill for decades. When the bakery was closed it looked as if it would be a long time before it would once again become a useful facility. Goodwill Industries, Inc., while looking for larger quarters than its offices — then located at 14th Street near Broad Street —decided that the large former bakery would meet many of its needs with some flexibility for future growth and change. Goodwill purchased the facility in 1978 and retained Lee, King, Poole and White to provide design services in preparation for their occupying the building. After completing a number of interior renovations and refurbishing the central heating system, Goodwill moved in and opened a retail store during the Spring of 1980.

After moving into their new home on Church Hill, Goodwill continued to grow in the number of people served and the activities provided. In 1985, Goodwill Industries again retained Lee, King, Poole and White to assist them in planning additional interior improvements, upgrading of their retail store, rebuilding the existing loading dock, renovating the exterior of the building and designing a new parking lot on a portion of the site. Interior improvements included adding air conditioning, a new suspended acoustical ceiling, other new finishes and a display window to the retail store. The loading dock was repaired and altered to provide four loading bays with dock levelers. A number of existing exterior window openings were closed off with exterior panels to replace deteriorating construction and correct heat loss problems.

Altering the Broad Street facade presented the owners with special problems. Although the site is zoned M-1 Industrial the portion of the existing building that fronts on Broad Street is within the Church Hill historic district. This required any proposed alterations to this facade to be reviewed and approved by the Richmond Architectural Review Commission. Working with the staff of the City Planning Department the owner and the architect prepared design proposals that were reviewed and approved by the Commission. Exterior improvements to the Broad Street facade included replacing several existing steel windows with new aluminum storefront windows utilizing insulating tinted glass, removing several exterior steel windows and blocking up the openings with masonry to match existing brickwork, removing steel wire window guards, removing the large vertical sign and installing new awnings over the storefronts and the office entrance.

Another important improvement involved removing an existing eight foot masonry screen wall, cleaning up a portion of the site located along 25th Street and constructing a new parking lot with low profile treated wood curbing, gravel paving that matches the type used elsewhere on Church Hill and perimeter landscaping. Under a mutual agreement with United Virginia Bank, whose Church Hill branch is located on the southwest corner of the block, Goodwill shared the cost of construction and shares the use of the parking area.

Goodwill Industries has found the former bakery building a reasonably accommodating home for their numerous activities. In the bargain they have preserved a piece of Richmond history.

Bass Construction Company, Inc. of Richmond was general contractor and handled concrete work, reinforcing, carpentry and structural wood.

SUBCONTRACTORS & SUPPLIERS
(Richmond firms unless noted)
Watkins Nurseries, Inc., Midlothian, landscaping contractor; Interstate Construction Corp., paving contractor; Bagwell and Bagwell, masonry contractor; Bristol Steel & Iron Works, Inc., steel supplier/erection & miscellaneous metal; American Door & Glass, Inc., glass, glazing contractor & storefront; J. S. Archer Co., Inc., metal doors & frames; and F. Richard Wilton, Jr., Inc., Ashland, gypsum board contractor.

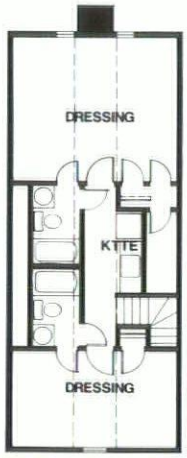
Also, Freedom Floors, Inc., acoustical treatment & resilient tile; City Wide Decorators, Inc., painting contractor & wall covering; Norvell Awning Co., awnings; Reames & Moyer, Inc., heating/ventilating/air conditioning contractor; Tate & Hill, Inc., electrical contractor; Architectural Industrial Products Co., Div. of Jefferds Corp., dock levelers; and Apple Door Systems, overhead doors.



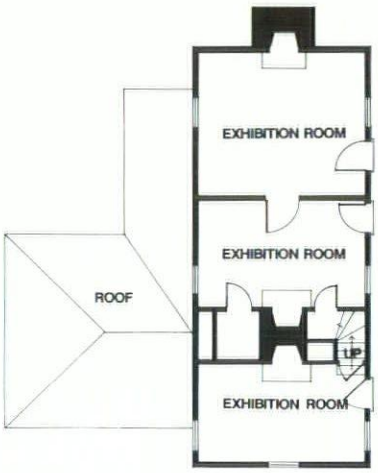


Reconstruction of the Servant's Quarters at Ash Lawn - Highland

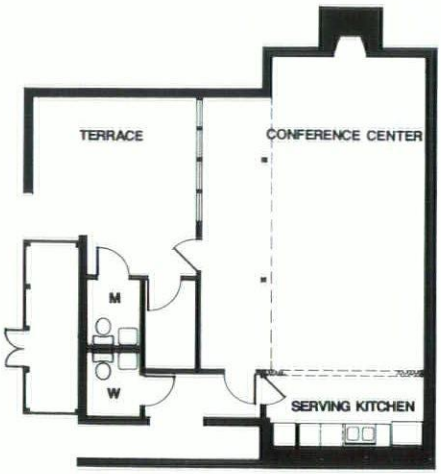
Browne, Eichman, Dalgliesh & Gilpin, P.C. — Architects



ATTIC LEVEL



MAIN LEVEL



LOWER LEVEL

Owner: College of William & Mary • Location: Albemarle County

Project Architect/Designer, W. Douglas Gilpin, Jr. • Structural/Mechanical/Electrical Engineer, Paul A. Sweet, P.E. • General Contractor, Wray Brothers Construction Co., Inc. • Photography, W. Douglas Gilpin, Jr., AIA.

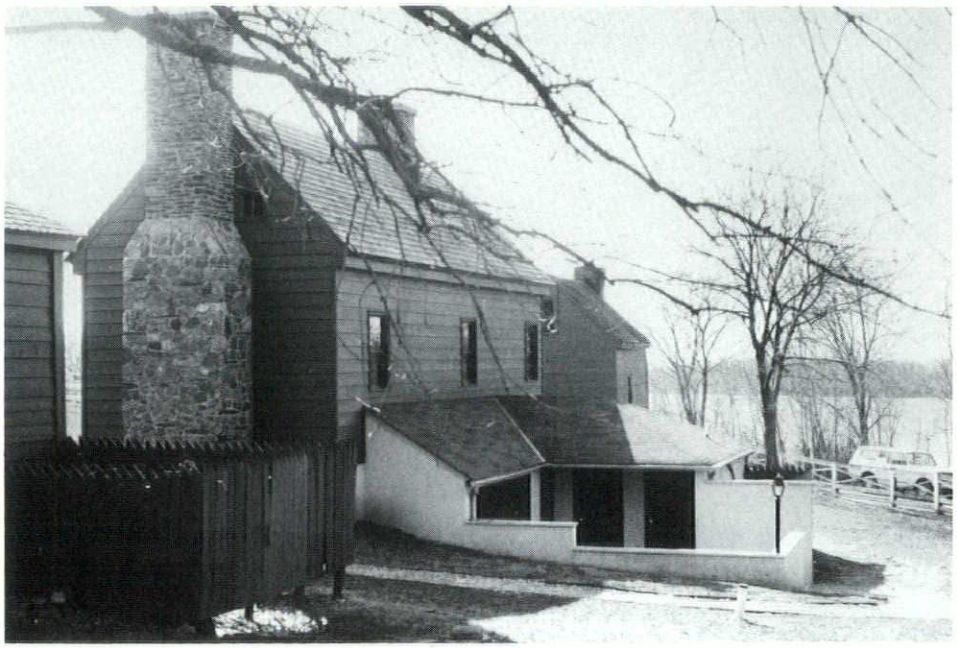
Ash Lawn-Highland was owned by James Monroe, fifth President of the United States, from 1793 to 1825. From 1799 to 1823, President Monroe and his wife, Elizabeth, made this "cabin castle" their legal residence. Prior to 1799, it has been determined that Monroe built the Servants' Quarters and other outbuildings on his farm. The Quarters were converted to guest accommodations in 1818. Following a period of severe deterioration, the building was dismantled in the 1920s.

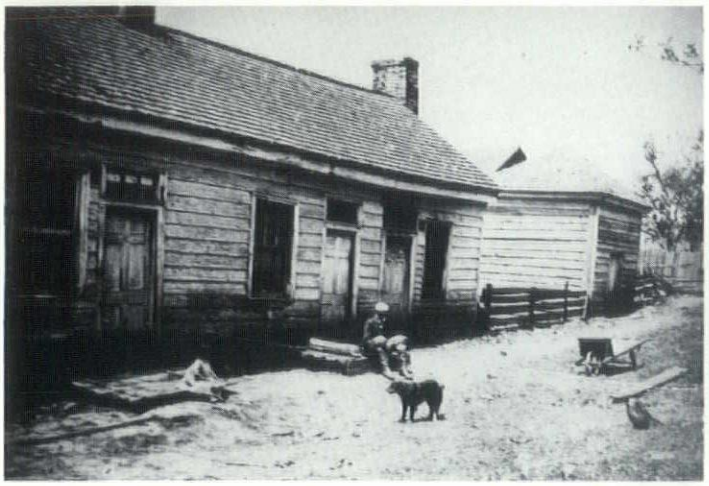
In 1985, Ash Lawn-Highland (now under the ownership of the College of William and Mary) decided to undertake a unique challenge: to accurately depict a working farm during Monroe's time and to accurately represent the life of slaves. It was decided to reconstruct the Servants' Quarters, which would begin to complete the domestic service yard image at Ash Lawn-Highland.

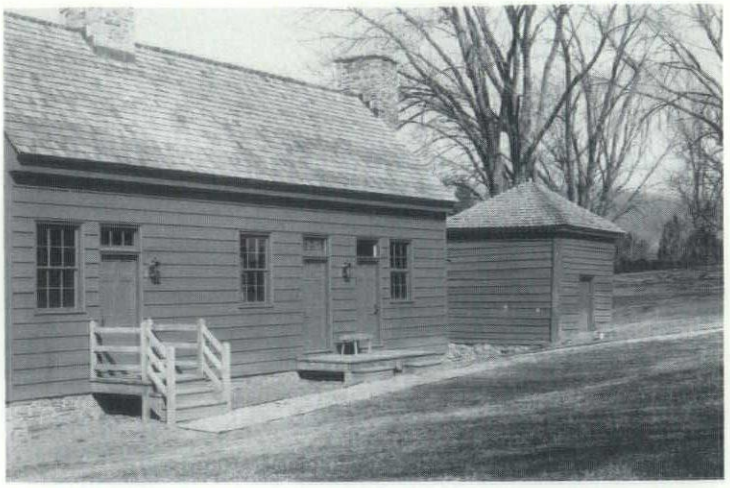
In addition to the spaces required for interpretation, the owner's program included a Conference/Seminar Center for lectures and group meetings. Furthermore, Ash Lawn has an Annual Summer Opera Festival which required dressing rooms for its actors and actresses.

Browne, Eichman, Dalgliesh & Gilpin responded to the program by reconstructing the Servants' Quarters on its original site. Using archeological information discovered by the University of Virginia, the architects were able to determine the original building's perimeter and location of its two massive chimneys. It was decided that the reconstructed building match that shown in an old photograph (c. 1908), which is the only piece of recorded documentation of the Servants' Quarters configuration. The weatherboarding and shingle exposure, door and window location, and cornice heights were determined geometrically. A door and transom assembly in the historic Monroe house was used as a model for the reconstruction, as it would have been of the same age. Similarly, double-hung window units were documented and adapted for replication in the structure.

The main level consists of three "exhibition" rooms for visual interpretation of domestic life. The interior finishes for these rooms used the







adjacent "Overseer's Cottage" as a model. The Conference Center (with restrooms, kitchen and terrace) is cleverly built into the hillside, totally concealed from the Monroe house and adjacent service yard. The dressing rooms, two baths and a small kitchenette are tucked into the attic level, accessed by a small stair from one of the exhibition rooms.

Interior finish treatments for the conference center, dressing rooms and the remaining ancillary support spaces were more of a commercial quality to allow for the multiple uses.

Since construction, the Servants' Quarters have proven their versatility both as interpretive spaces and as multiple-use spaces. The main level now houses seasonal demonstrations in textiles and cooking, where visitors are invited to participate in a "hands-on" experience with crafts. This space is also being used in the Museum's discussion of slavery on Monroe's farm. The attic has served one season of Summer Festival performers and staff, and it provides much-needed storage space year-round. The Conference/Seminar Center has been used for meetings, dinners, and receptions ranging in duration from one hour to a full day. The Servants' Quarters, in short, have enabled Ash Lawn-Highland to expand its educational offerings to the public to a degree far greater than has ever before been possible.

Wray Brothers Construction Company, Inc. of Charlottesville was general contractor and handled concrete work, roofing, carpentry, waterproofing, and gypsum board.

SUBCONTRACTORS & SUPPLIERS
(Charlottesville firms unless noted)
A. E. Cutright, Jr., North Garden, excavating; Jerry Shull, Scottsville, foundations & stonework contractor; Allied Concrete Co., concrete supplier & masonry supplier; Lightweight Block Co., Inc., Lynchburg, masonry manufacturer; Cavalier Steel, Inc., Lynchburg, steel supplier & miscellaneous metal; G. S. Duvall Insulation Contractor, Roseland, roof/wall/foundation insulation; Red Brook Lumber Co., millwork, wood doors & windows; Ball & Ball, Exton, PA, hardware supplier; Maddux Supply Co., plumbing fixture supplier; Ralph Branham, plumbing contractor; Curtis's Heating & Cooling, Crozet, heating/air conditioning contractor; Mohawk Electric Corp., Ruckersville, lighting fixtures supplier & electrical contractor; and Eck Supply Co., electrical equipment supplier.

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Remodeling of The Depot House

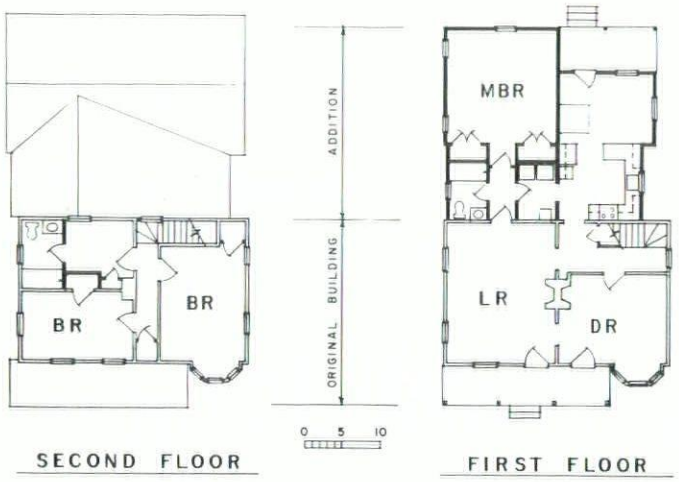
Paul A. Sweet, Architect/Engineer

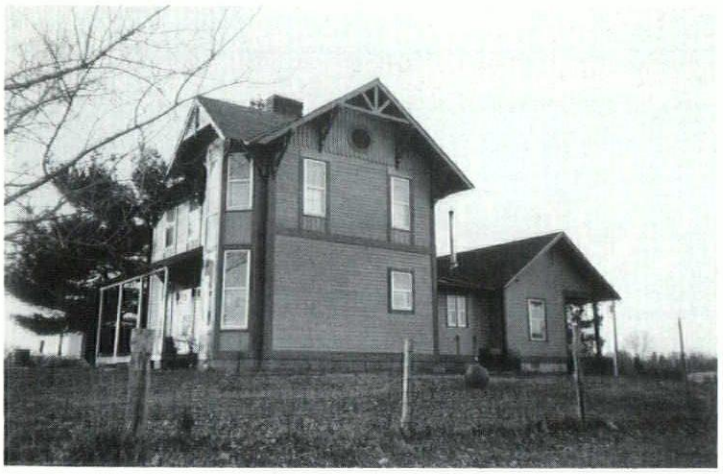
Owner: Miss Elisabeth Nolting • Location: Green Springs Historic District, Louisa County

Structural/Mechanical Engineer, Paul A. Sweet, Architect/Engineer • General Contractor, Allison Construction Co.

Located in the heart of the Virginia Piedmont, the Green Springs Historic District contains a unique assemblage of rural architecture, with important representatives of nearly every significant phase of Virginia architecture from Colonial times to the 1860s, in an unspoiled pastoral setting. Threatened by both proposed construction of a state prison and strip mining for vermiculite in the 1970s, the district was named a National Historic Landmark in 1973.

The Depot House was built in the 1860s as the railroad depot in Cobham, about 12 miles east of Charlottesville. The two rooms on the first floor were used for the dispatcher's office and baggage room. The dispatcher lived in the three rooms on the second floor. It was designed in the Stick Style, with wide roof overhangs supported by decorative brackets and trusses, contrasting horizontal and vertical siding, and prominent applied trim including corner boards, bands at floor lines, and window trim. The Depot House was moved about seven miles east to Bracketts Farm, in the Green Springs area of Louisa County, in 1907 by the present owner's uncle, and was used for farm workers' housing until the mid-1970s. Around 1960 an old cabin which had stood behind the Depot House was demolished, and a shed-roofed addition with a kitchen and bathroom was built.





By 1985, the Depot House was in need of major rehabilitation. The 1960 addition, although a vast improvement over the old outhouse and kitchen, was inadequate by present standards. In order to make the Depot House attractive to prospective tenants, the owner wanted to make needed repairs to the original building, improve the kitchen, add a bedroom downstairs and a bathroom upstairs, and install central heating. Because the National Park Service held a preservation easement on Bracketts Farm, as well as many other properties in the Green Springs Historic District, any exterior changes would be subject to review by two branches of the National Park Service, one for the preservation easement, and the other for certification for preservation tax credits.

The 1960 addition was demolished, and a new addition constructed on the back side of the Depot House. The shape of the addition recalled the old cabin which once stood behind the Depot House, as seen in a 1959 photo. The addition was kept plain and simple in appearance, much like a vernacular farmhouse, so it would not compete with the original building. Materials for the addition harmonize with, but do not copy, the Depot House. Wood siding is "German siding" of the same exposure as the original horizontal V-groove siding. Windows are 2-over-2 light double-hung wood windows. The roof is dark gray asphalt shingles to blend with the original slate roof. Roof overhangs are wide, with exposed rafter ends, but no elaborate brackets.

Much needed repairs were made to the Depot House. Rotted sills were replaced, the original windows were repaired and weatherstripped, doors and trim were repaired. Insulation was blown into the walls, and walls were painted with Glidden Insul-Aid to form a vapor barrier. Heat pumps, new wiring and plumbing were installed. Paint research done several years ago indicated that the Depot House was originally painted burnt orange with gray-brown trim. While these colors would have been ideal for a depot which was the focal point of the village, they were too bright for a farmhouse. The colors selected for the house were light green for siding and window sash, and dark green for trim.

Remodeling of the Depot house was completed in the fall of 1986. The completed project has been certified by the National Park Service as meeting the Secretary of the interior's Standards for Rehabilitation of Historic Structures.

Allison Construction Company of Barboursville was general contractor for the project.

SUBCONTRACTORS & SUPPLIERS

James Atkins, Louisa, excavation & septic system; Sedwick Distributing Co., Orange, building materials — masonry, lumber, windows, shingles, flooring, cabinets, gypsum board; Fine Line Painting, Trevilians, exterior painting; W. A. Sherman Co., Orange, plumbing/heating/electrical; and Virginia Insulation Corp., Charlottesville, insulation.

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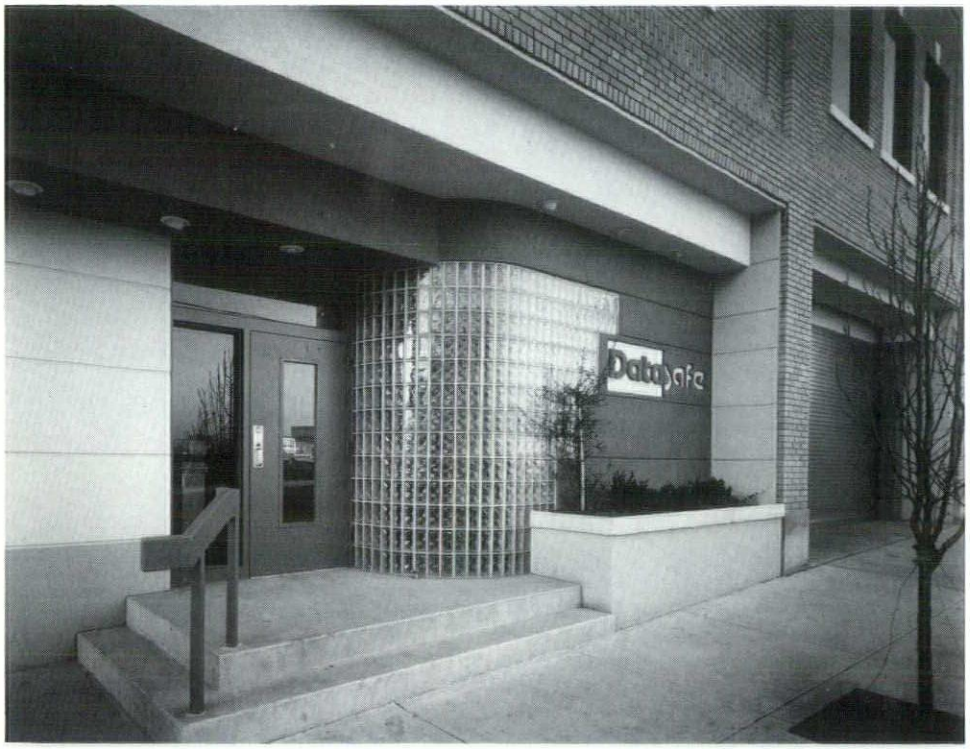
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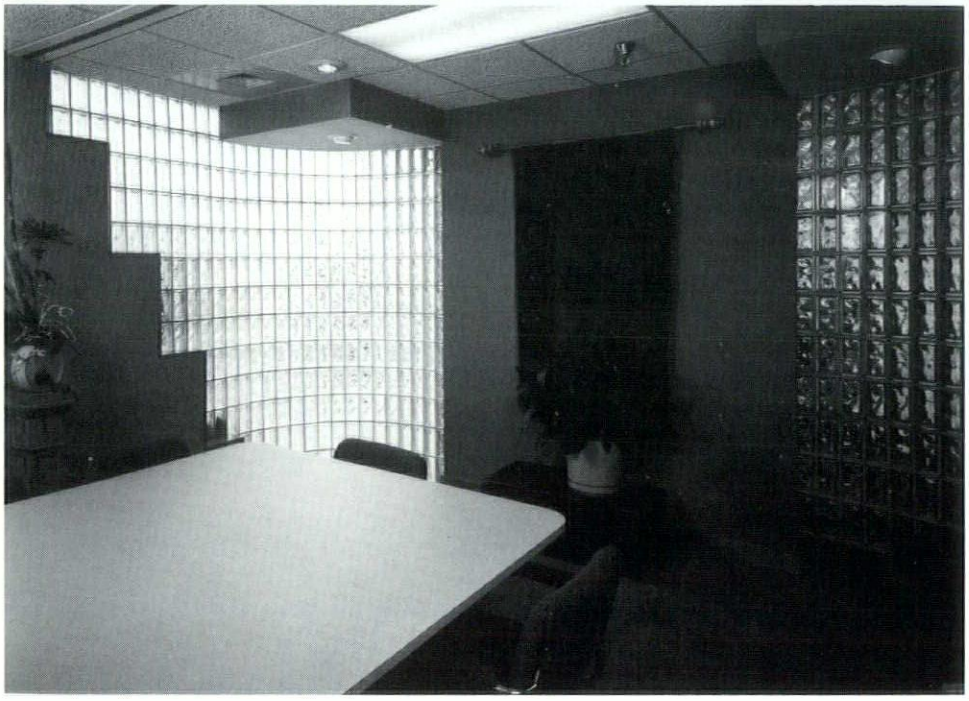
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Balzer and Associates, Inc. — Architects

Owner: Herbert Kurshan, George Getz, Marcus Kaplan • Location: Roanoke

Project Architect/Designer, John D. Fulton, Jr. • General Contractor, Breakell, Inc. • Photography, Muncy and Muncy, Inc.



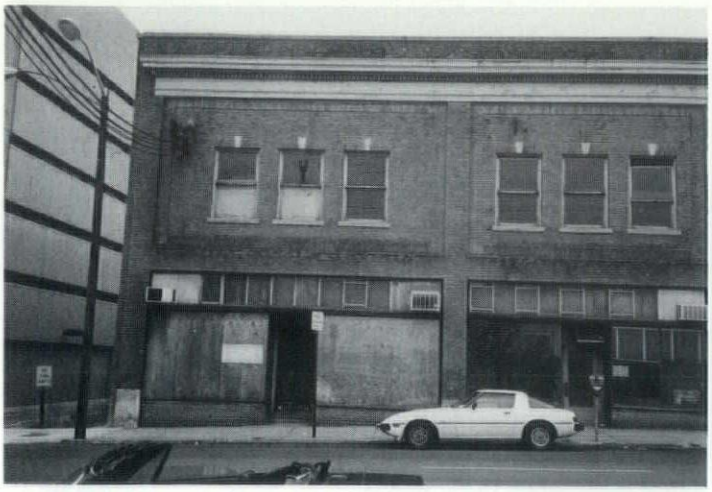


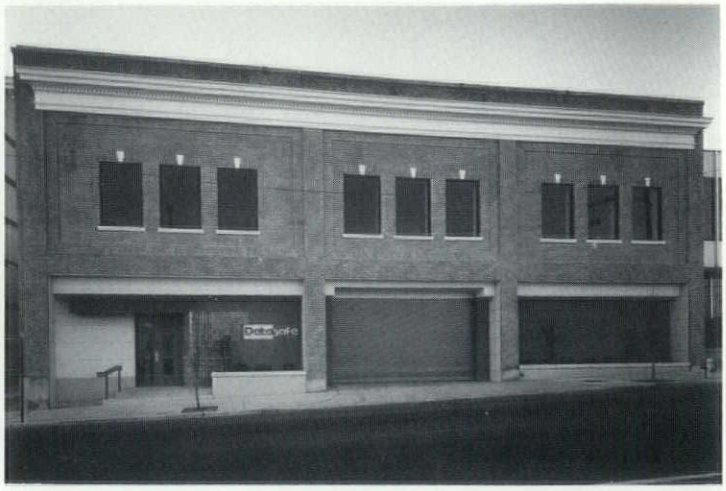
The renovation of this building began in June 1986 and was completed in February 1987. The brick and concrete block structure is 75 years old and had been vacant for the previous 12 years. It is located on Campbell Avenue in Downtown Roanoke, however, it is situated on the fringe of the central downtown retail district. During the past two years the owners had considered various uses for the property, i.e., office space, individual storage areas, etc., however, due to economic concerns and the cost of renovation it was determined that it would not be feasible.

After many months of research and interest in new businesses, the owners determined that there was a demand for a Business Record Management Facility (storage and retrieval of documents), a concept that is new to Roanoke and Southwestern Virginia, yet already very popular in larger metropolitan areas. A consultant was brought in to analyze and develop a strategy to introduce this concept to the area and also to assist the owners in developing the structure into a successful facility. The key elements that shaped the design concept for the facility were determined. The most important of these elements was security, with visual appearance a close second. A functional racking and shelving system was also important along with the need for an environmentally controlled vault for computer and video tapes storage.

The exterior of the facility included removal of existing store fronts to allow for new construction. It was determined that by recessing the infill panels, the existing structure, which is the inherent beauty of the building, would be further enhanced. It also allows for the upper portion of the building to be visually anchored to the ground. The infill construction is mainly comprised of Dryvit covered concrete masonry units (for security) however, glass block and glass transoms were employed at the entrance to provide a professional and inviting atmosphere for clients that may tour the facility or come to review their documents in one of the conference rooms. The exterior brick facade was power washed and the cornice, window keystones and sills painted. The windows were also replaced. The final appearance gives one the feeling of security yet is also very interesting.

The office area was mainly constructed of wood stud walls with plaster finish. The finishes, along with selection and placement of artwork was the work of Mr. George Getz, one of the owners. The end result was an attractive interior office area that suggests a high level of





quality and professionalism. The racking area on the first floor was cleaned and painted only, which helped keep renovation costs reasonable. The upper level of the structure is unfinished and will become additional racking space as the need arises.

Breakell, Inc. of Roanoke was general contractor for the project and handled concrete work, roofing, carpentry, structural wood and glazing.

SUBCONTRACTORS & SUPPLIERS
(Roanoke firms unless noted)
Concrete Ready Mix Corp., concrete supplier; Perry Smith, masonry supplier; Home Lumber Corp., millwork; PPG Industries, Inc., glass, windows, paint supplier/manufacturer; Stout Door Corp., Salem, metal doors & frames & hardware supplier; Acoustical Services, Inc., Salem, plaster contractor, gypsum board contractor & acoustical treatment; Fashion Floors, resilient tile & carpet; Denny M. Clark Painting Contractor, painting contractor; Noland Co., American Standard plumbing fixture supplier; Laplante Plumbing & Heating, plumbing contractor; Bud Weaver Heating & Air Conditioning Co., heating/ventilating/air conditioning contractor; and Engleby Electric Co., Inc., lighting fixtures supplier & electrical contractor.

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Boscobel Country Historic Renovation

Chenault & Associates, AIA — Architects

Owners: Mr. and Mrs. Richard Poh • Location: Goochland County

Project Architect/Designer, Interior Designer, Cost Consultant and Photography, John W. Chenault • Landscape Architect and Structural Engineer, The Owner • General Contractor, Leyshon Builders.

Located on a nicely-wooded, gently-sloping hillside leading southward to the nearby James River, "Dover Knoll" represents a nearly-total restoration project by Richmond architect John W. Chenault.

Built between 1820 and 1830, Dover Knoll was originally constructed of brick made on the site and timbers fastened together with wooden pegs. Featuring an oak-shake roof, the structure was originally used as a doctor's office and residence. With an extension in the mid-1800s and up-graded plumbing in the 1920s, its use became entirely residential.

Chenault discovered the building in a dilapidated state in 1979. But its setting was compelling, complete with towering poplar, holly trees and cedars which had doubtless witnessed history. It was on land slated for development as the "Boscobel Country" subdivision in the Manakin-Sabot area, off of Old River Road west of Richmond, in Goochland County. The developers had decided to demolish the old home because they believed it was beyond repair.

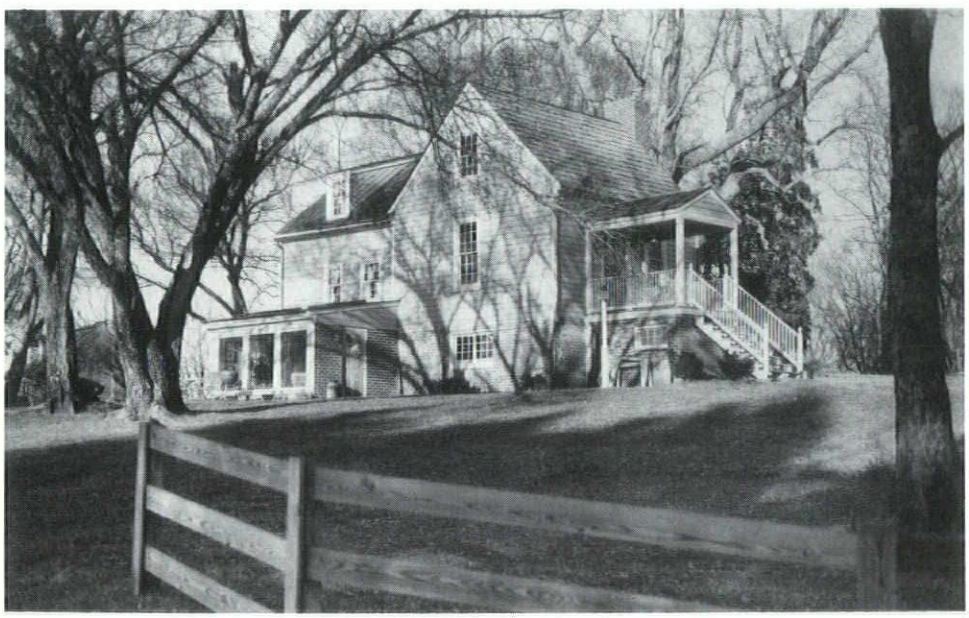
Seeing hope for it, although slim, the architect accepted the challenge, convinced the developers to save it and sell it to him, provided he restore it. They agreed, and the resulting preservation serves as an historical focal point for the new subdivision.

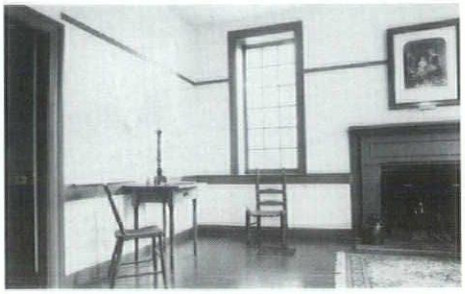
The Chenault family, with the help of friends, pursued the restoration with vigor and enthusiasm. In a process spanning several years, and which is still on-going, the architect's philosophy was to keep Dover Knoll's original context intact while assuring that added elements would be compatible.

Original beaded-wood siding was found to be intact and was refinished, with in-kind replacement made where damage had occurred. But the structure's first-floor flooring was virtually non-existent, and the lower-level floor was of clay. That was replaced with brick while replacing plumbing, electrical wiring and other basics, adding pine-planked floors and walls where necessary on the first level. The original oak-shake roof was replaced with cedar shakes, the former being no longer available or practical.

On the southeast facing, a master bedroom suite was added to accommodate growing family needs, and on the southwest, a small passive-solar "greenhouse" sitting room. The basement is partially underground on three sides, taking advantage of the earth's natural insulating characteristics in addition to the effects of the above-ground thermal windows.

The architect, whose family was the original owner-occupant once restoration was at a liveable point, created a ninth room for Dover Knoll making a total of some 2,800 square feet. The





new room was a refurbishment of the top floor of the original building into a large bedroom. There, the original pine-planked flooring was saved.

Thermal panes were installed as replacements for all of the windows, and a new window was added on a southern exposure to further heighten the solar effect.

A spiral staircase between the first and second floors replaced an old stairwell, and the opening created serves to conduct heat upward from a woodstove on the first level. In warm weather, cooling is accomplished naturally on the first level through provision for ventilation and because the level is some five feet into the ground.

Chenault sold Dover Knoll in 1983 to Mr. and Mrs. Richard Poh. The Pohs have continued the property's restoration, adding plank floors in the English basement, putting a new bathroom under the entrance portico and installing front rails to the porch itself along with their own personal touches.

Dover Knoll evokes history in "Jefferson Country" in its restoration as well as its name. Dover was the name of a 1,450-acre tract designated in the 1700s. Cornwallis reportedly bivouaced his British soldiers there in 1781. And the place name held, apparently until the late 19th Century. Owned at that point by the late E. A. (Brady) Saunders, in 1894 it was sold to W. B. Walden and was called "Dover or Boscobel farm."

Leyshon Builders of Midlothian was general contractor and handled wall insulation, carpentry, structural wood, millwork and wood doors.

The owner handled landscaping materials, paneling, cabinets, waterproofing and lighting fixtures supply.

SUBCONTRACTORS & SUPPLIERS
(Richmond firms unless noted)
Henry H. Thomas Construction Co., Midlothian, excavating, foundations & concrete contractor; Adams Landscaping, Goochland, landscaping contractor; Herbert Pickles & Linwood Powell, Goochland, masonry contractors; Cedar Shake Roofers, roofing; Chavis Drywall, gypsum board contractor; Jones Construction Co., brick pavers; Jesse Clark, Painter, painting contractor; Duron Paints & Wallcoverings, paint manufacturer; Jones Construction Co., plumbing contractor; and Capps Electrical, Chesterfield County, heating contractor & electrical contractor.

The Old Meeting House

Browne, Eichman, Dalgliesh & Gilpin, P.C. — Architects

Owner: Old Bethany Meeting House • Location: Bethany, West Virginia

Project Architect/Designer, Henry J. Browne • Mechanical Engineer, Paul A. Sweet, P.E. • General Contractor, Mr. Steve Paull—House Renovators • Photography, J. Dana Garner.

From 1915 until 1985 this humble Meeting House on the eastern edge of the Town of Bethany, West Virginia, on the bank of Buffalo Creek, had stood unused, giving no indication of the important role it played in American History. The Old Meeting House, built in 1852, became the mother church of the American Reformation which, with its simple style of New Testament Christianity and Christian unity, spread rapidly through the expanding mid-West. The followers of the new Reformation, led by Alexander Campbell, formed the Disciples of Christ or Christian Church, presently America's largest native Protestant denomination.

The Bethany Meeting House, as it stands, replaced the earlier Bethany Church of Christ, a small stone structure constructed circa 1831 on land donated by the Campbell family. Alexander Campbell, preaching elder of the Bethany Church of Christ and the most articulate thinker of the Bethany Church of Christ, was a household word throughout America in the 1840s and 1850s. In the first two decades of the Bethany Church, Alexander Campbell served as delegate to the Virginia Constitutional Convention, established Bethany College and published the *Millennial Harbinger* for as many as 25,000 monthly subscribers.

Built upon foundation stones from the early Meeting House building, the 1852 Meeting House in its prime puritan beauty witnesses with eloquent simplicity to the devout followers who worshipped here. It is a typical example of the simple house of worship in the Greek Revival tradition.

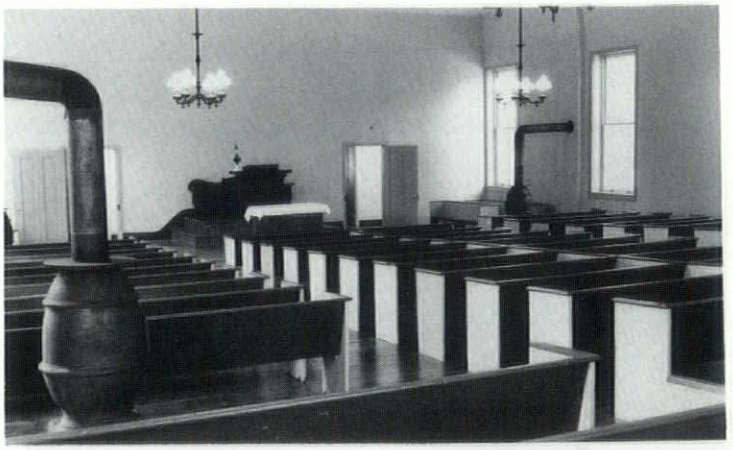
In the westward spread of Campbell's reformation, this church plan was echoed over and over. The two entrance doors, one for men and one for women, enter through a vestibule at the front of the Church, where ladies removed their muddy riding skirts and hung them on pegs provided for that purpose. The congregation sat in handmade, straight-back pews facing the entrance or front of the worship room, arranged along two aisles which were divided down the middle, separating men from women.

The Old Meeting House was repaired, modified or renovated at least three times and withstood an attempt to have it demolished before it was abandoned in 1915, when the new Bethany Christian Church was built. However, the architectural integrity of the Old Meeting House was never altered except for a modification of the platform and the addition of a small wooden belfry in 1897.

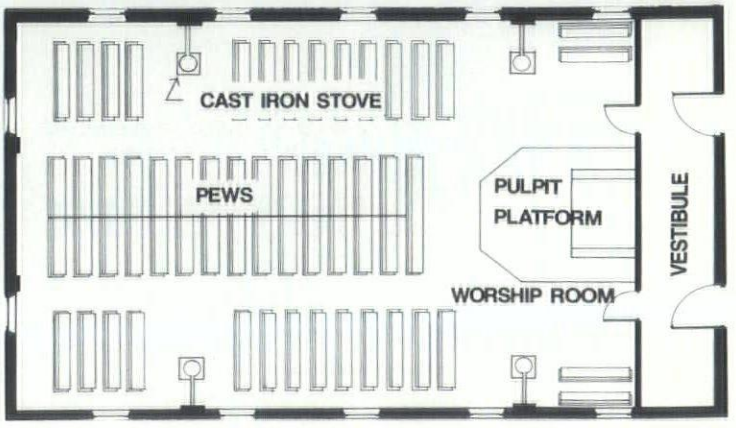
The architects for this project were commissioned in 1979 by Robert Sandercox, D.D., on behalf of the Meeting House Committee, to prepare an Historic Structures Report and subsequently were directed to restore the structure, beginning with the exterior phase in 1984 and completing the work two years later with the interior phase.

In the exterior phase of work the building shell was stabilized by replacing the shingle roof with a new metal one, and the badly deteriorated brick walls and stone foundation were tuckpointed and major settling cracks repaired.

All the windows were restored with all historic fabric salvaged and damaged sections carefully replaced. Severely rotted sections of the wood cornice were removed and new sections fabricated and carefully cut in to match existing profiles. Appropriate new light fixtures and brick walkways were installed.







During the interior phase of work the little remaining ceiling plaster was replaced and insulation added. Baseboard heating was installed and insulation added below the floors. All of the original wood floors were repaired and refinished as well as the original wood pews. One original wood stove remained, and was matched with three new ones, as used in the early church. Likewise, one original cast iron light fixture remained, albeit in poor condition, painted gold and crudely retrofitted with electricity. This original oil lamp fixture was restored, the paint removed, and three new fixtures were carefully replicated to match the original, using electric rather than oil.

Careful research and probing beneath and around the replacement wood platform revealed the configuration of the simple wood platform which had been used in the early Church. A new pulpit was fabricated in the original configuration with a simple table placed upon it, as in the worship tradition of the early church. Paint analysis revealed the original subtle paint scheme, and these colors were matched in the restoration.

With the restoration complete, the Meeting House has been restored to its original condition, stunning in its statement of simple strength and a fitting memorial to the early fathers of the New Reformation. Although the Bethany Christian Church, built in 1915, is still used as the main church building, the Meeting House is increasingly used for special occasions such as weddings and baptisms and has become a stopping place for visitors who sense in this remarkable space the vigor of its founders.

Mr. Steve Paull—House Renovators of Wellsburg, West Virginia was general contractor for the project.

SUBCONTRACTORS & SUPPLIERS
(Wellsburg, WV firms unless noted)
Keith Yost, excavating; Robert Scott Lumber Co., concrete contractor, roof insulation, structural wood & caulking; Morelli Brothers, Weirton, WV, masonry manufacturer; Riverton Corp., Riverton, mortar; Follansbee Steel Corp., Follansbee, WV, roofing; Paint & Paper Co., glass, paint supplier, & wallcovering; Baldwin Hardware, Reading, PA, hardware supplier; Ercel Mullins, East Springfield, OH, plaster contractor; Les Elson, Bethany, WV, gypsum board contractor & painting contractor (Martin Senour, Sherwin Williams and Benjamin Moore paints); Wheeling Heating, Wheeling, WV, heating contractor; Victoria Lighting Works, Bellefonte, PA and Architectural Artifacts, Pittsburgh, PA, lighting fixtures suppliers; and Danny Hukill, Bethany, WV, electrical contractor.

TRAVELERS' GUIDE

Architect Hugh Stubbins' 50-Year Retrospective at AIA Headquarters, September 8-October 30, 1987

A retrospective exhibition of drawings, models, and photographs marking 50 years of architectural practice by Hugh A. Stubbins Jr., FAIA, will be featured in "Hugh Stubbins: The First Fifty Years" at The American Institute of Architects, 1735 New York Avenue, N.W. The exhibition will be on view September 8 to October 30, weekdays from 8:30 A.M. to 5 P.M.

The Stubbins exhibition will present examples of the firm's work as it evolved from its regional beginnings in residential and educational architecture to international public commissions and celebrated highrise structures.

Hugh Stubbins, founder of The Stubbins Associates Inc. of Cambridge, MA, taught at Harvard University for 12 years beginning in 1940. He became chairman of the Department of Architecture in 1953 following the departure of Walter Gropius.

One of the country's foremost architects, Stubbins is best known for the design of Citicorp Center in New York City and the Federal Reserve Bank of Boston, as well as Philadelphia Veterans Stadium, the Countway Library of Medicine at Harvard University, and Congress Hall in West Berlin.

A Fellow in the American Institute of Architects and the American Academy of Arts and Sciences, Stubbins has been the recipient of numerous architectural awards, including The University of Virginia Thomas Jefferson Medal and two Harleston Parker Awards sponsored by the Boston Society of Architects. In 1967 his firm was one of the first to receive the AIA's Architectural Firm Award, which recognizes a firm that has consistently produced "distinguished architecture" for at least 10 years.

A catalogue accompanies the exhibition and is available for $20 through the AIA bookstore, 1735 New York Avenue, N.W., Washington, DC 20006, (202) 626-7475.

Historic Rockbridge County Quilt Show II

Antique and contemporary quilts from the Valley of Virginia will be displayed at the II Biennial Historic Rockbridge County Quilt Show, Friday, October 23 and Saturday, October 24, 1987.

The show will be staged in downtown Historic Lexington at the Lexington Presbyterian Church, 10:00 a.m. — 5:00 p.m. Sponsors of the fall event are the Historic Lexington Foundation and The Rockbridge Area Conservation Council.



Included in the show will be a contemporary version of a traditional fan pattern quilt made by local women and quilted by Amish women from the Shenandoah Valley who are associated with Quilters of Virginia. This colorful Lexington-Rockbridge County Quilt will be raffled, October 23rd at 3:00 p.m. Chances on the quilt are available by mail prior to the show at $1.00 each. Please include SASE.

Further details about the show & raffle are available from Historic Rockbridge County Quilt Show II, P.O. Box 1078, Lexington, Va. 24450, (703-463-7191) or from Historic Lexington Visitor Center, 107 East Washington Street, Lexington, Va. 24450, (703-463-3777).

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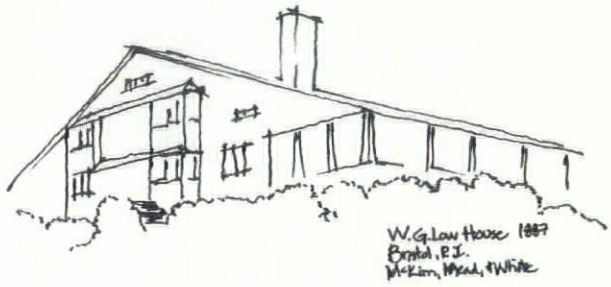
Fisher Residence

architrave p.c., architects

Owners: Kenneth and Kathleen Fisher • Location: Anne Arundel County, Maryland

Project Architect/Designer, Judith M. Capen/ R. Weinstein • General Contractor, John L. Mattingly Construction Co., Inc. • Photography, F. Harlan Hambright & Associates, Inc.

This project's four-acre site is a heavily wooded lot sloping to the north to a ravine. Early in the design process, the image of a wood sided or shingled house, nestled in the woods, emerged. The shape of the house is the archetypal sheltering gabled roof form, with conscious homage paid to the Low House of 1887 by McKim, Mead, and White.

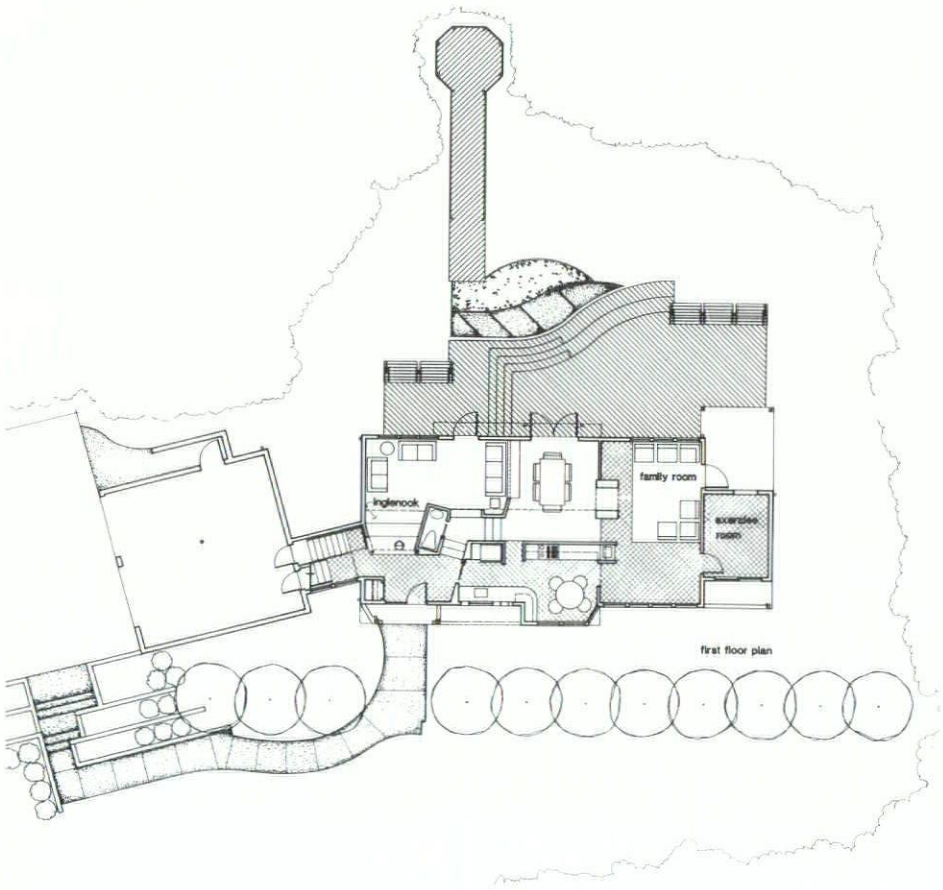


This house, however, fractured into two pieces. The garage/master bedroom suite is a separate piece pulled away from the main bulk of the house, reconnected by the stair. In the process





section



first floor plan

of fracturing, the smaller shed form rotated slightly to help the house wrap the high part of the site. A large deck on the north side of the house extends outdoor living into the forest. A tongue extends from the deck as a runway out to the edge of the ravine, terminating in a gazebo (not yet built). The gazebo will be a place to get away and look down into the ravine while still linked to the house.

The south facade of the house alludes to the Low House with its bay forms, but adapts the bays to the needs of a much smaller house. The whole facade is layered as a response to summer sun shading.

Programmatically, the house is straightforward:
- living room
- dining room
- kitchen with breakfast area
- family room
- exercise room (not built)
- master bedroom suite with a balconied study overlooking it
- two bedrooms for children, with sleeping lofts
- a guest/sewing room with a loft
- two car garage
- large deck

John L. Mattingly Construction Co., Inc., of Waldorf, Maryland, was general contractor and handled foundations, reinforcing, roof deck, miscellaneous metal, foundation insulation, handrails, carpentry, structural wood and millwork. The owner handled carpeting.

SUBCONTRACTORS & SUPPLIERS

A & F Equipment Rental Co., Clinton, MD, excavating; Cooper Paving, Annapolis, MD, paving contractor; Robert Carter, La Plata, MD, concrete contractor; Charles County Concrete Co., Inc., concrete supplier, masonry manufacturer/supplier & mortar; Larry Dean, Annapolis, MD, roofing; Davenport Insulation, Inc., Upper Marlboro, MD, roof & wall insulation; and Kitchen Display Center, Annapolis, MD, cabinets.

Also, M. E. Brewer, Brandywine, MD, caulking & painting contractor; Rowan Heating & Air Condition, Forestville, MD, sheet metal & heating/ventilating/air conditioning contractor; James A. Cassidy Co., Inc., Beltsville, MD, Pella Windows (glass & glazing); Lowe's of Bowie, Bowie, MD, wood doors & hardware supplier; Trossbach Construction, Inc., Dameron, MD, gypsum board contractor; Hennen Tile, Inc., Waldorf, MD, ceramic tile; McCormick Paint Works Co., Capitol Heights, MD, paint supplier/manufacturer; Thomas Summerville, Annapolis, MD, plumbing fixture supplier; R. L. Cranford, Traceys Landing, MD, plumbing contractor; Graybar Electric Co., Inc., Lanham, MD, lighting fixtures/electrical equipment supplier; and Metro Electrical Contractors, Inc., Bowie, MD, electrical contractor.

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Featured Project Pg. 77
Fisher Residence

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Pentagon City Quality Inn — South Tower

Gordon & Greenberg, Inc. — Architects

Owner: Charles Luria Associates, The Investment Group Development Co. • Location: Arlington

Project Architect/Designer, Robert D. Greenberg • Interior Designer, Harden & Duvall • Site Engineer/Surveyor, Delashmutt Associates • Structural Engineer, Advance Engineers Ltd. • Mechanical/Electrical Engineer, Shefferman & Bigelson Co. • General Contractor, Willco Construction Co., Inc.— Marty Taxson Project Manager • Photography, F. Harlan Hambright & Associates, Inc.

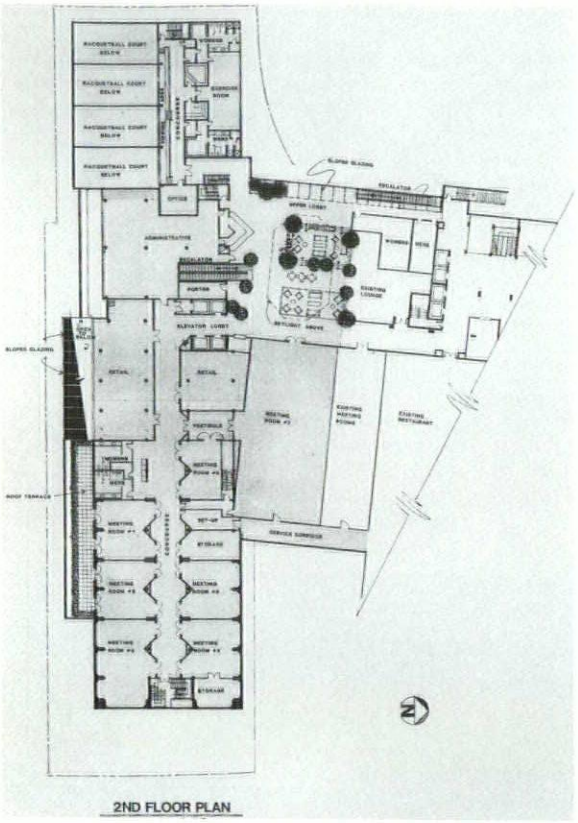
The original Quality Inn in Arlington, Virginia, designed by Harvey L. Gordon, AIA, has been witness to the rapid growth of high-rise convention hotels in the area. It was one of the first to be built in the small section of Arlington that soon became known as Crystal City. The area's rise from the banks of the Potomac River came rapidly during the late 1970s and early '80s to be one of the largest concentrations of hotel, retail, and commercial space in the Metropolitan D.C. area. Traveling into the city or National Airport, its distinctive skyline is unmistakable, and its unique location is said by many to be the one place from which to gaze over the nation's capital. When the opportunity arose to once again make an influence on the skyline and character of the area the challenge that arose was eagerly accepted and made even more exciting by the fact that it was an addition to one of the firm's most prominent works ever.

Taking advantage of a tight site and the beautiful Washington skyline, this 15-story addition has a unique terraced design that faces the city and steps down to the Potomac River. These descending horizontal levels of guest rooms reflect the massing of the original hotel as does the brick, glass, and precast used in the facade. On the end of each terraced level a distinguished one-bedroom suite contains a bar and whirlpool bath that opens onto a balcony that gives the guest an unobstructed view of the river and the city beside it. The 15th floor lounge provides patrons with a panoramic view that is equaled only by the original hotel's revolving restaurant.

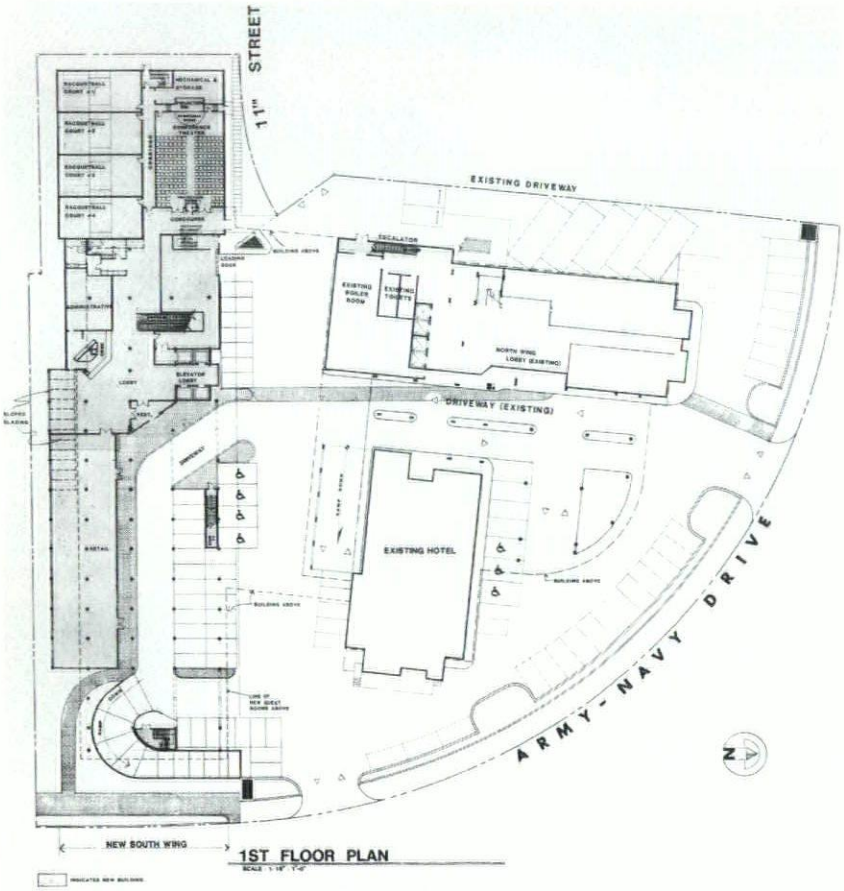
Program requirements called for the first two floors to contain an additional lobby, meeting, retail, and commercial space. The first floor contains a new 4500 square foot lobby area and registration desk which are central in the long



rectangular plan. Branching off one side is 4000 square feet of retail space with the other side holding a 150-person theater and four racquetball courts. An escalator in the lobby takes you to the central second floor lobby area that adjoins the existing hotel lobby, meeting rooms and restaurant. Seven new meeting rooms give the hotel over 8000 square feet of new space for even bigger convention activities. The health club overlooks the four racquetball courts below and includes complete locker rooms, exercise room, massage room, and sauna. 2800 square feet of retail space completes the second floor which is elevated over the parking area to connect the addition to the existing hotel.



2ND FLOOR PLAN



1ST FLOOR PLAN

The guest room tower contains 110 standard guest units with 150 guest suites including the distinguished suites with terraced balconies. This gives the hotel over 600 guest units, and along with its extensive underground parking, makes this one of the largest hotels in the Crystal City area.

Willco Construction Co., Inc. of Potomac, Maryland was general contractor for the project. Marty Taxson acted as project manager.

SUBCONTRACTORS & SUPPLIERS

Maryland firms were: John Driggs Co., Upper Marlboro, excavating; Urban Masonry, Silver Spring, masonry contractor; Erection Masters, Inc., Upper Marlboro, steel erection; Residential Carpentry Corp., West Bethesda, carpentry & millwork; Glass Systems, Inc., Columbia, glass, glazing contractor & storefront; Swingin' Door, Inc., Rockville, metal doors & frames & wood doors; Contract Hardware, Rockville, hardware supplier; Fitzgerald & Co., Hyattsville, gypsum board contractor & acoustical treatment; Diener's Linoleum & Tile Co., Brentwood, resilient tile & carpet; Bryan & Associates, Inc., Edmonston, painting contractor & wall covering; Glidden Paints, Capitol Heights, paint supplier; Krick Fire Protection Systems, Hyattsville, sprinkler contractor; Krick Plumbing & Heating, Inc., Hyattsville, plumbing/heating/ventilating/air conditioning contractor; Rudd's Pest Control, Annapolis, soil treatment; Klon O. Row, Inc., Rockville, toilet partitions & accessories; SWG, Inc., Baltimore, fire extinguishers; National Striping Co., Beltsville, bituminous paving; W. A. Hamilton Co., Inc., Beltsville, lockers; The Lawrence Corp., Wheaton, wall valet; Lawrence Barnes, Dunkirk, linen chute; Martin Surfacing & Decking, Inc., Cockeysville, racquetball courts; Overhead Door Co. of N. Washington, Beltsville, rolling doors; and American Comfort Corp., sauna.

From Virginia were: Potomac Concrete Construction, Arlington, concrete contractor; Supreme Concrete Block, Inc., Leesburg, masonry manufacturer/supplier; Southern Iron Works, Inc., Springfield, steel supplier; Hallmark Iron Works, Inc., Newington, miscellaneous metal; Prospect Enterprises, McLean, built-up roof, waterproofing, sheet metal & foundation drain; Davenport Insulation, Inc., Springfield, roof/wall/foundation insulation; Caulking Applicators, Inc., Lorton, caulking; R. Bratti & Associates, Inc., Alexandria, ceramic tile & marble; Schindler Elevator Corp., Alexandria, elevator; Interstate Electric Supply Co., Inc., Chantilly, lighting fixtures/electrical equipment supplier; L. T. Bowden, Inc., Chantilly, electrical contractor; and Landcraft Co., Alexandria, storm drains.

Others were: Hastings Pavement, Freeport, NY, paving contractor; Glidden Coatings & Resins, Reading, PA, paint manufacturer; Indiana Wire Products, Greensburg, IN, wire mesh partitions; Beer Precast, Scarborough, Ontario, precast concrete; Kalwall Corp., Manchester, NH, skylights; Structures Unlimited, Manchester, NH, skylights; Standard Acoustics, Inc., Washington, DC, operable wall; and Giganti & Associates, Washington, DC, signage.

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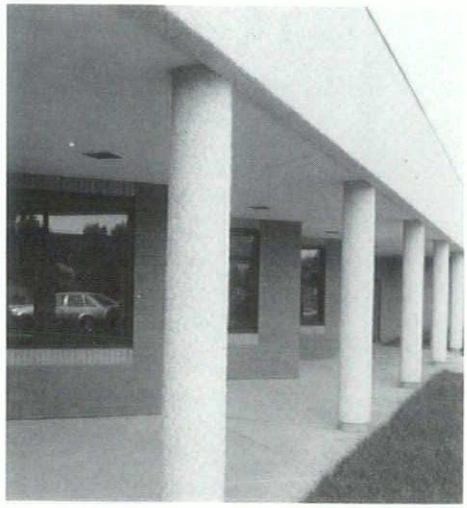
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Brookfield Center for E.D.

Strang and Samaha, AIA — Architects

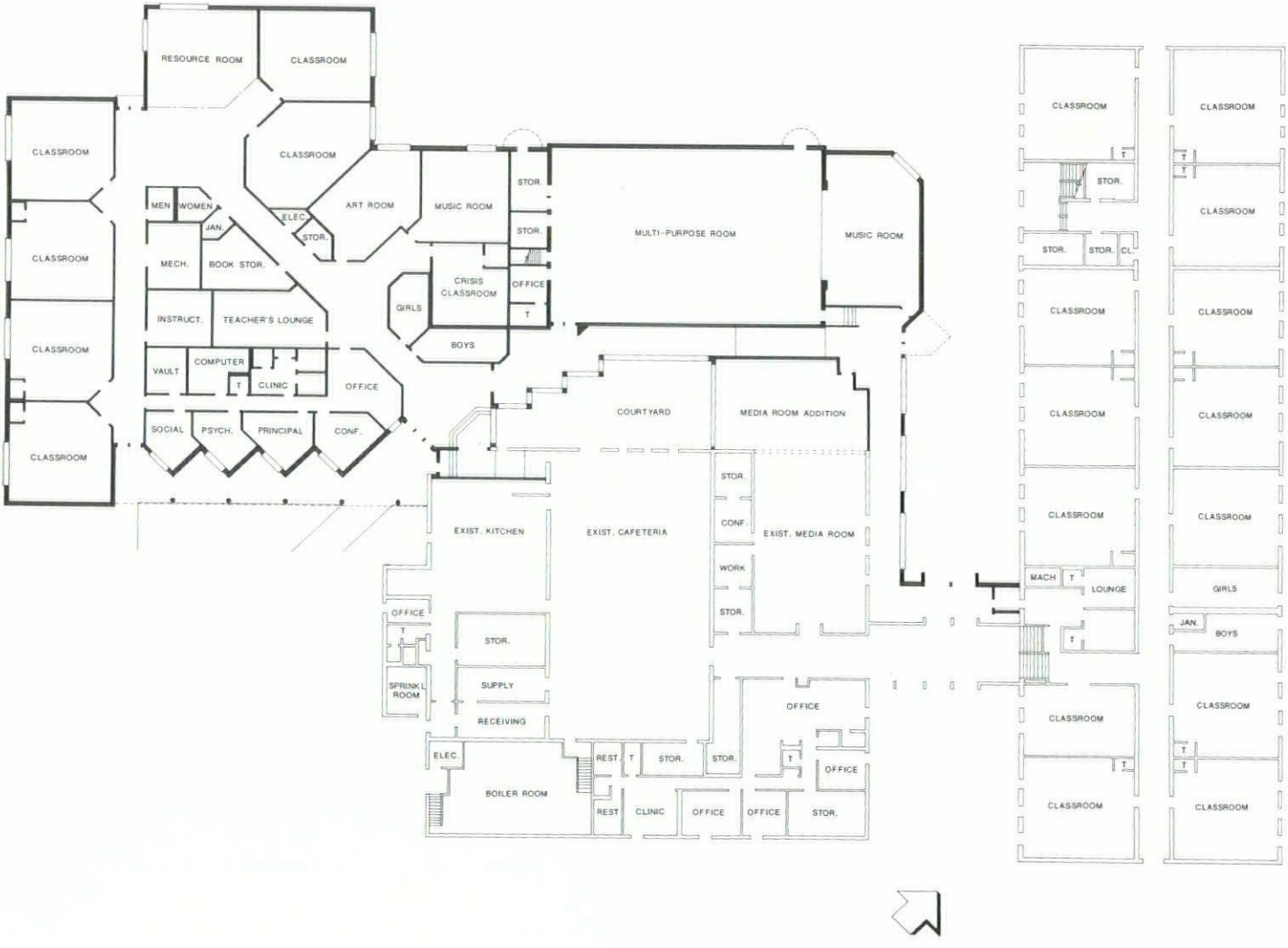
Owner: Fairfax County Public Schools • Location: Lees Corner Road, Fairfax County

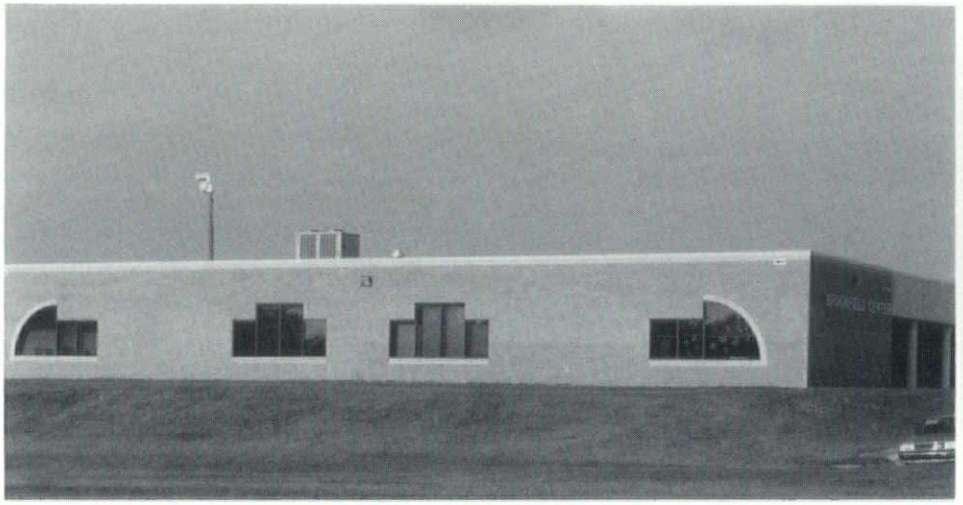
Project Architect/Designer, Rebecca L. G. Bostick • Interior Designer, Strang & Samaha, AIA • Structural Engineer, Mesen & Sargent Partnership • Mechanical/Electrical Engineer, Strickler Associates • Civil Engineer, Patton Harris Rust & Associates • General Contractor, Golden Construction, Inc. • Photography, Rebecca Bostick.



The Brookfield Center for E. D. is a 23,000 square foot addition to Brookfield Elementary School. The project requirements consist of the modernization of the existing school and the addition. This includes a center for 60 emotionally disturbed children, a multi-purpose/gymnasium, music classroom, and expansion of the media center.

The Center is a separate school with its own entrances, administration, multi-purpose space, and music and art departments. The Center does share Brookfield Elementary School's cafeteria.





multi-purpose/gymnasium, and media center and is located to provide easy access to these shared facilities.

Classroom areas are organized around the administration core, which enhances interaction between student and facility and provides windows in all instruction spaces and offices. The resource room, located at the intersection of the corridors, can be expanded into the corridor space with an accordian partition to allow for group instruction. Observation windows are provided for each instruction space to permit teacher/parent observation of the students.

Used by all students for physical education, the new multi-purpose/gymnasium space is used by the community for evening recreation. The music classroom provides both a music area and a stage area for the multi-purpose space.

The media center expansion includes a story pit, librarian's office, conference space and additional AV storage areas and book space. The story pit has large windows which overlook the courtyard developed by the new construction. The courtyard provides natural light to the existing cafeteria and connecting corridors as well as the media center.

The modernization incorporates an elevator and handicapped facilities, making all portions of the new and existing building easily accessible to the handicapped.

All interior walls are non-bearing masonry with a steel structure system. Exterior walls are insulated brick and block cavity construction using a utility size, warm salmon color brick with an accent buff-colored brick to match the existing building. The new addition is fully sprinklered and the HVAC system is a two-pipe VAV system.

Completion date for the Brookfield Center for the Emotionally Disturbed was September 1986.

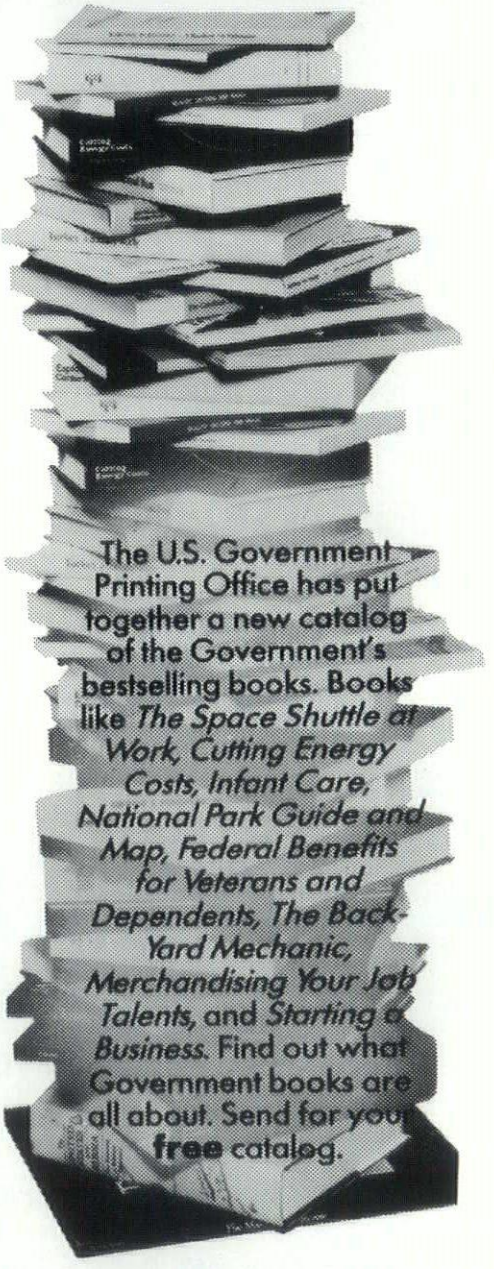
Golden Construction, Inc., of Annandale was general contractor and handled landscaping materials, foundations, concrete work (with Mascott Construction), reinforcing, and carpentry.

SUBCONTRACTORS & SUPPLIERS

Annandale Asphalt & Paving Corp., Lorton, paving contractor; Virginia Concrete Co., Inc., Springfield, concrete supplier; United Masonry, Inc. of Virginia, Alexandria, masonry contractor; Hagerstown Block, Hagerstown, MD, masonry manufacturer; Taylor Clay Products, Salisbury, NC, brick manufacturer; Coplay Cement Co., Nazareth, PA, mortar; Perry Steel Sales, Inc., Silver Spring, MD, steel supplier/joists; Burkholder & Krieg, Inc., Merrifield, steel erection; Martin Fireproofing Corp., Buffalo, NY, roof deck; Koppers Fabricators, District Heights, MD, miscellaneous metal; Raintree Roofing, Glen Burnie, MD, built-up roof & roof insulation; B & B Contracting, Inc., Springfield, wall & foundation insulation; and Southside Manufacturing Corp., Danville, cabinets.

Also, Dulles Glass Co., Inc., Manassas, caulking; H. G. Kogok Co., Seat Pleasant, MD, sheet metal; Dulles Glass Co., Inc., Manassas, glass, glazing contractor & storefront; Precision Doors & Hardware, Inc., Alexandria, metal doors & frames, wood doors & hardware supplier; Dodd Brothers, Inc., Falls Church, plaster contractor & gypsum board contractor; Fairfax Tile & Carpet Co., Inc., Alexandria, resilient tile; G & M Decorators, Boyce, painting contractor (Duron Paints); Greensteel Inc., Lorton, chalkboards & tackboards; Warthan Recreational Equipment, Inc., Hopewell, equipment; Melco International Elevator Co., College Park, MD, elevator; Fire Mak Sprinkler Systems, Inc., Baltimore, MD, sprinkler contractor; Baco Co., Inc., Lorton, plumbing/heating/ventilating contractor; Interstate Electric Supply Co., Inc., Fairfax, lighting fixtures supplier; and T. L. Garden & Associates, Inc., Springfield, electrical contractor.

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FOR THE RECORD



ACCEPTING THE AWARDS for their firms, as presented to them by the members of the VA ABC Safety Training Committee, from left to right: Jack Weaver, Miller & Long Co., Inc. (Most Improved Award); Joe Kemp, Scott-Long Construction, VA ABC Safety Training Committee; Richard deStevolinski, Glen Construction Co., Inc. (Division V Winner); Bill Felmly, Calvert-Jones Co., Inc. (Division IV Winner); W. D. "Red" Braswell, accepting for A. A. Beiro Construction Company (Grand Prize Winner); Don Falls, Morgan & Cheves, Inc., VA ABC Safety Training Committee; Joe Cole, Porter & Cole, Inc. (Division I Winner); Steve Wimberly, Tiber Construction Company (Division III Winner); Bob Cooper, Glen Construction Company, New VA ABC Safety Training Committee Chairman. (Not shown: Division II Winner, Commonwealth Enterprises of Northern Virginia)

Associated Builders and Contractors Announces 1987 Safety Award Winners

The Safety Training Committee of the Virginia Chapter of Associated Builders & Contractors, Inc., recently evaluated all entries received in its 1987 Annual Construction Safety Awards Contest.

Entries were judged on the basis of the number of lost time injuries and days away from work as reported on OSHA Form 200 for the year of 1986, divided by the total number of manhours worked by the company.

The Results:
DIVISION I (0-39, 999 manhours worked in 1986)
Porter & Cole, Inc., Robert S. Porter, President. Porter & Cole is a general contractor.

DIVISION II (40,000 - 79,999 manhours worked in 1986)
Commonwealth Enterprises of Northern Virginia, Inc., Robert W. Lyons, President. This company is a mechanical contractor specializing in plumbing, HVAC and sprinkler systems.

DIVISION III (80,000 - 159,999 manhours worked in 1986)
Tiber Construction Company, Paul P. Altman, President. Tiber is a general contractor.

DIVISION IV (160,000 - 319,999 manhours worked in 1986)
Calvert-Jones Co., Inc. - Alton S. Peregoy, President. This company is a mechanical contractor specializing in plumbing & HVAC.

DIVISION V (320,000 or more manhours worked in 1986)
Glen Construction Company, Inc., Ralph H. Hubert, President. Glen Construction is a general contractor.

This year, a special Most Improved Award was presented to *Miller & Long Co., Inc.*, John M. McMahon, President. The award recognizes significant improvement and/or progress in a company's safety record over the past year.

The Overall Grand Prize Safety Award was presented to *A. A. Beiro Construction Company*, Alexander A. Beiro, President. A four-time ABC safety award winner, A. A. Beiro was recognized for their company's best performance in construction safety practices. A special grand prize award of a trip for two to the Caribbean was donated by George T. Moran, a local insurance and bonding broker.

The awards were presented to the winners at the Virginia ABC's general membership dinner meeting on April 14, 1987 at the Sheraton Tysons Corner Hotel.

Third Generation President

William A. Manson, Jr. has been elected President of Manson & Utley, Inc. He is the third generation of his family to be elected president of the firm, founded in 1915 by S. Lynn Manson. Former president, William A. Manson, Sr., continues to be active in the business as chairman.

William A. Manson, Jr. graduated from North Carolina Wesleyan College in Rocky Mount, NC, in 1974, with a B.S. degree in Math. He was a member of Omicron Delta Kappa Society.

Very active in sports while attending North Carolina Wesleyan, he received the Most Valuable Player Award of the basketball team in 1974. He is a member of the Midlothian Rotary Club.

In 1974, he joined Manson & Utley, Inc., as an estimator/salesman. The firm has consolidated all offices to the Richmond office Warehouse Distribution and Material Sales Division.

Manson & Utley, Inc. provides interior construction including acoustical ceilings, floor coverings, partitions, and access raised flooring.

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Du Pont Awards $20,000 For Architectural Excellence

The Du Pont Company awarded cash prizes of $10,000 each to two U.S. architects for design excellence in the Du Pont "Hypalon" Excellence in Architecture Awards. The Award ceremonies were held in conjunction with the AIA National Convention in Orlando, Florida in June.

Carlson/Ferrin Architects of Seattle, Washington won the prize in the New Construction category for its design of Larry's Market, a Seattle supermarket/grocery. Einhorn Yaffee Prescott of Albany, NY, won in the Reconstruction/Restoration category for a luxury resort hotel, The Equinox in Manchester, Vermont.

The awards program, introduced in 1986, is open to all U.S. and Canadian registered architects with buildings completed within the past five years that incorporate single-ply membrane roofing systems based on Du Pont "Hypalon" synthetic rubber.

Entries in the program were judged on overall design by Laurence Booth, FAIA, Chicago, Illinois, Robert A.M. Stern, FAIA, New York, New York, and Richard Guy Wilson, Hon. AIA, The University of Virginia, Charlottesville, Virginia. The jury met in Wilmington, Delaware, May 15 to select the two winning entries.

"We're very pleased to reward two architects for their outstanding design work," said Tom Nelson, Du Pont business manager, who presented the awards during a ceremony held in Orlando, Florida. " 'Hypalon' offers architects a number of distinct benefits and we believe that the right roofing system can complement good design. These two projects showcase these qualities."

Larry's Market is a 45,000 square foot assemblage of specialty food departments such as a bakery, deli, fish market, wine shop and flower shop, arranged around a central supermarket area. Architects for the project, Carlson/Ferrin, located a flower shop and deli cafe in front of the building for visual appeal and to draw people into the store. Other strong design features of the building include: the use of industrial building materials to give the building a "food factory" look; a raised ceiling over the central aisles, skylights and inverted industrial fluorescents for natural lighting; and the repetition of shapes and features from neighboring buildings. The single-ply roof based on "Hypalon" is a "Hi-Tuff" roofing system manufactured by J.P. Stevens & Co., Inc. of Northampton, Massachusetts.

"The market uses high tech materials in a very spritely way," said the 1987 jury. "It has a fresh vigor to it that is very appealing. The strategy of stringing the building together is particularly interesting because it typifies the roadside strip development upon which it was built. What's particularly ingenious is that the architect has taken bits and pieces out of the existing environment and made a collage of memorable familiar pieces."

Project designer was Donald Carlson. Allan Ferrin, Kevin Kane and Stuart Stovin worked on the project team. Suzi McKinney was responsible for interiors.

The Equinox Hotel is a 125,000 square foot historic summer resort hotel. Exterior restoration by Einhorn Yaffee Prescott of Albany, N.Y., involved restoring some 20 interconnected wood buildings originally constructed between 1800 and 1950. The single-ply roof is a "Hi-Tuff" roofing system manufactured by J.P. Stevens & Co. Inc. based on "Hypalon." Listed on the National Register of Historic Places, the hotel reflects the full range of American architectural styles popular over a 150-year period. An impressive front facade is dominated by four classically-styled buildings built before 1839 and is unified by a monumental two-story colonnade, 290 feet long. The hotel had been a popular summer resort from the 1850s to the mid-1970s when physical deterioration and a declining travel industry forced its closing.

"The original building was sympathetically brought back to life," said the jury members. "This is a significant building in American history. It's a large complex, that's been broken down into quite manageable and delicately scaled buildings, that deserve to be maintained. The architects have shown us that with their restoration work."

Credits for the project include: Andrew W. Prescott, partner-in-charge; Arthur Kaplan and Robert Guillaume, project managers; James I. McKinney, project designer; and Janette Johnstone, historic preservationist.

Each of the jury members received $2,500 honorariums in the form of a scholarship to the schools of architecture of their choices. Scholarship funds will be given by Du Pont to the Massachusetts Institute of Technology's School of Architecture and Planning on behalf of Booth; Columbia University's School of Architecture for Stern; and to The University of Virginia's Division of Architecture History for Wilson.

Bruce Scott Named Professional Constructor of the Year

Bruce Scott, Founder and CEO of Scott-Long Construction, Inc. has been named Professional Constructor of the Year by the American Institute of Constructors (AIC).

AIC awards this honor to the constructor who is deemed to maintain outstanding professional and ethical standards. Each year, the nationwide membership of AIC chooses from among its members an individual who has made exceptional contributions to the construction industry.

Scott, a founder of the Northern Virginia chapter of AIC has worked in the metropolitan Washington construction industry for more than 20 years.

As CEO of Scott-Long Construction, Inc., he has provided leadership for such landmark projects as The Westwood Corporate Center, Brookfield Corporate Center, Westfields, 50 West Corporate Center, and The Barns of Wolf Trap.

Scott's many professional associations include: Past President, Northern Virginia Building Industry Association; Past Board Member, Metropolitan Washington Builders Association; Washington Building Congress, Inc.; Construction Specifications Institute; Associated Builders and Contractors; The National Association of Industrial and Office Parks.

Saunders Oil Sales Manager

Peppy Jones has recently been appointed Sales Manager of Saunders Oil Company, Inc., in the Richmond area.

Mr. Jones joined Saunders Oil Company in 1975, and has been serving as a Sales Representative for the past four years.

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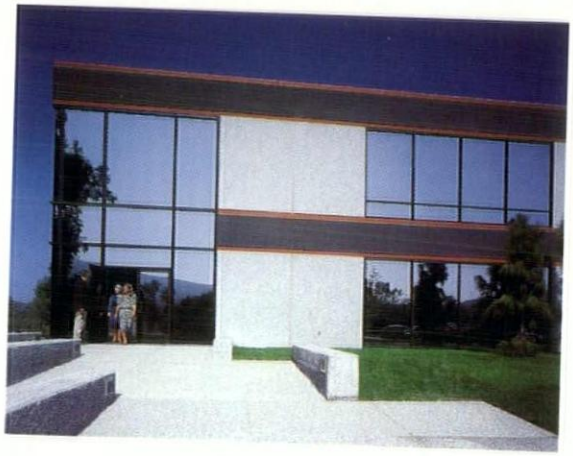
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